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DESTINN REVOLTS AGAINST ATTACKS

Charges That She Has Been Sub-
jected to Persecution for
Three Years

Threatens to Sue a Certain Musical
Sheet, and Claims That Its Favor Is
Purchasable

Emmy Destinn, the Bohemian prima donna, now a member of the Metropolitan Opera Company, and who has a large following of enthusiastic friends and admirers, who rightly consider her one of the greatest operatic artists in the world, has unfurled the standard of revolt and has declared her intention of suing, unless certain gross personal attacks upon her cease, the paper that publishes them, for libel.

In confirmation of this stand she has addressed the following letter:

"New York, December 25.
To the Editor of the *Musical Courier*:

"Sir—For the last three seasons your paper has persistently attacked me with malignant criticism. If until now I have not paid any attention to these articles it is partly because I thought it more dignified to ignore your publication altogether and partly because I admit that every artist is liable to be criticised adversely.

"I wondered why an artist who had appeared with undisputed success before the European public for ten years and before the American public for three years, and an artist who can boast of the unanimous praise of the press here and abroad, should be so persistently libeled.

"Since then, however, I have been informed that your paper always becomes very indulgent and even amiable and full of praise from the moment you secure a contract with such an adversely criticised artist. Thus, I have been informed, an artist considered incompetent by your paper one week might become a famous singer the next week.

"The last article which I have seen is of the most grossly personal nature, has no critical value and is evidently written with the purpose of injuring my reputation as an artist. I am, therefore, compelled to notify you that unless these attacks cease immediately I shall start legal proceedings against your paper.

(Signed) "EMMY DESTINN.

In this letter Mme. Destinn, who, by the bye, is entirely secure in her artistic reputation and position, if only for her recent extraordinary, forceful and dramatic performance of *Tosca*, makes a number of issues.

In the first place she charges that the particular publication in question has persistently and malignantly attacked her for three years.

She further states that this publication becomes very indulgent and full of praise from the moment it can secure a contract—so that an artist considered incompetent by that paper one week becomes a great singer the next.

Finally, Mme. Destinn instances a particular criticism which has just appeared and which she considers to be not only grossly personal but libelous. If the particular criticism to which Mme. Destinn refers in her letter is malignant, personal, without critical value, and written with the deliberate purpose of injury, and she can also prove that this is but the last of a series which have continued for three years, it will go far to justify a jury in giving her what is called punitive damages for libel.

At the same time it is proper to call attention to the fact that not Madame Destinn alone, but all artists often consider a criticism which is adverse to have an improper motive or to be inspired by the jealousy of other artists. Hence the issue might be said to define itself into a con-



KITTY CHEATHAM

America's Supreme Exponent of Child Life in Song, Whose Art Is as Unique as It Is Beautiful in Its Expression of Pathos, Humor and Tender Sentiment. (See page 33)

sideration as to whether the criticisms of which Mme. Destinn complains are really malignant, personal, are without critical value, are inspired by improper motives and could be changed into praise if a money consideration passed to the paper in question.

This simmers itself down, first, as to what are the limits of fair and reasonable criticism, and, secondly, can Mme. Destinn maintain her claim that the favor of the particular paper in question can be bought? If so, it would be shown at once that the criticisms she complains of were not made in good faith, but were designed simply for the purpose of making her spend so much money to secure her peace, under whatever guise that might be proposed.

In looking at some of the criticisms in the paper to which Mme. Destinn refers it will become at once apparent that while much that was written could be condemned as being of a personal rather than of a critical character, at the same time, under the wide scope which is allowed those who have to review the performances of public persons, it could not be termed "libelous" in a legal sense.

There are, however, passages, and notably one, in the particular criticism to which Mme. Destinn refers in her letter, which, in our judgment, are distinctly libelous, especially the passage where the paper of which Mme. Destinn complains practically asserts that she cannot sing, and accompanies this assertion with the advice that she should go to one of three singing teachers, the

names of whom the paper will be pleased to furnish her on her application.

In a recent decision by Judge Cohalan, of the Supreme Court, in a lawsuit by Nathan Burkman against the same musical paper, the principle was laid down that while it may be perfectly proper to criticise a person in any public act, when you come to state that that person is wholly unfit to perform the duties of the profession to which that person belongs it is a libel.

With regard to the charge that Mme. Destinn makes, that the paper which she has threatened to sue is purchasable, the evidence is so overwhelming as really to need no discussion. If that point ever does come up in court the files of the paper itself will settle the question beyond peradventure.

It is understood that Mme. Destinn's action has not been taken rashly or without proper consideration, and further that she but expresses the opinion of a number of artists, as well as teachers and professionals generally, with regard to the particular paper in question, and that if she should, as she states, make the question a legal issue there will be an overwhelming amount of evidence brought forward to sustain her main charges.

If Mme. Destinn does sue she will be in good company, as there are now pending against the musical paper of whose attacks she complains suits for libel the claims for damages in which amount to about a third of a million of money.

NEW WOLF-FERRARI OPERA A SUCCESS

"Jewels of Madonna" Has
Premiere in Berlin—Composer
Now on Way Here

BERLIN, Dec. 24.—Ermanno Wolf-Ferrari, composer of "The Secret of Suzanne" and "Le Donne Curiose," saw the first production on any stage of his latest opera, "I Gioielli della Madonna" ("The Jewels of the Madonna"), at the new Kurfürsten Opera in this city last night. The success of the opera, which is to have its first American production in January in Chicago, was most impressive.

The new opera was completed very recently. It tells a tragic story of life in Naples. The audience received it with the greatest pleasure, calling the composer again and again before the curtain.

Because of his presence at the *première* of the new opera here, Signor Wolf-Ferrari was unable to sail for America in time for the first production of "Le Donne Curiose" at the Metropolitan Opera House. He will now sail immediately and will attend a repetition of "Le Donne Curiose" in New York before going to Chicago for the rehearsals and first performance there of "The Jewels of the Madonna" by the Chicago-Philadelphia Opera Company.

General Manager Gatti-Casazza, of the Metropolitan Opera House, announced last Monday night that the first production of Wolf-Ferrari's "Le Donne Curiose," scheduled for Thursday night, December 28, had been postponed until Wednesday evening, January 3. The postponement was made necessary by the illness of Rita Fornia, who is cast for an important rôle in the opera. The second performance of "Donne Curiose" will be given Saturday afternoon, January 6, and as Signor Wolf-Ferrari is due to arrive in New York on the *Lusitania* on the preceding day he will be able to attend.

MacLennan's Début as "Tristan" Big Event in Berlin Operatic Season

BERLIN, Dec. 24.—The appearance of Francis MacLennan, the American tenor, as *Tristan* in "Tristan und Isolde" at the Royal Opera last night, was one of the operatic events of the season. Mr. MacLennan is the first American who has ever sung the hero of the Wagnerian tragedy on the German operatic stage and he was enthusiastically received, both by audience and critics. Mr. MacLennan is completing his fourth year at the Kaiser's Opera, where he now ranks as leading tenor.

Frieda Hempel Signs Three-Year Metropolitan Contract

BERLIN, Dec. 23.—Frieda Hempel, principal star of the Berlin Royal Opera, announces that she has signed a three-year contract to sing at the Metropolitan Opera House. She will appear in Italian coloratura rôles, and it is probable that Mr. Gatti-Casazza will revive "The Magic Flute" for her.

Beethoven's Recently Discovered "Jena Symphony" to Be Given in Boston

BOSTON, Dec. 26.—The recently discovered symphony of Beethoven, known as the "Jena Symphony," is to have its first performance by the Boston Symphony Orchestra at this week's pair of concerts. Conductor Max Fiedler received the score to-day. The symphony, which was brought to light at the University Library at Jena early this year, is a work of Beethoven's youth, and precedes the First Symphony by several years.

Humperdinck Ill in London

LONDON, Dec. 26.—Engelbert Humperdinck, composer of "Hänsel und Gretel" and "Königskinder," is ill of bronchitis at a hotel in this city.

GERMAN OPERA BY CHICAGO COMPANY

Schumann-Heink Star of Season's
First "Walküre"—"Quo Vadis"
Given Revival

Bureau of Musical America,
No. 624 Michigan Avenue,
Chicago, December 25, 1911

THE Chicago Grand Opera Company entered the fifth week of its season Monday night with "The Secret of Suzanne," the novelty of the previous week, repeated with growing interest. Mario Sammarco repeated his amusing portrayal of the storming husband, Carolina White was attractive as the playful countess, and Francesco Daddi was a delight as the dumb servitor.

"The Juggler of Notre Dame" with Mary Garden in the title rôle, was another interesting repetition. Hector Dufranne, Gustave Huberdeau, Edmond Warney, Henri Scott, Constantin Nicolay and Armand Crabbé and Rosa Frazzoli were again heard in this opera.

On Tuesday evening Jean Nouguès's historical opera, "Quo Vadis," was advanced in sumptuous style, making the most notable scenic presentation that ever graced the Auditorium stage. Its pomp and pageantry and the beauty of its pictures made it impressive and wonderful.

This music may not be great nor original, but it frequently harks back to mighty masters from Beethoven and Wagner to Grieg and Debussy, so it has the advantage of artistic precedent, which has been, in some instances, adroitly utilized.

Maggie Teyte was a charming *Lygia* whose sweet voice and unaffected vocal production made her music soulful and sympathetic. Martha Wittkowska wore the royal ermine of *Poppée* and made the most of the single advantageous aria offered her, showing wide range of voice with warm and telling tone. Alice Zepilli was charming as *Eunice*, singing with taste. Splendidly sonorous was the part of *Pierre*, as given by Gustave Huberdeau. Dainty Marie Cavan, Louise Bearat, Alize Eversman, Mable Riegelman, Armand Crabbé, Constantin Nicolay and a variety of other talent filled out the rôles that merely figure momentarily in this brilliant succession of stage pictures. This great melodrama was so elaborately costumed and the stage so filled with people that all the enterprise and genius of Fernand Almanz was required to make the composition of the pictures as telling as the action and the situation constantly demanded. The scenic environment throughout was superb and the musical director, Marcel Charlier, made the most of his opportunity.

On Wednesday evening "Le Nozze di Figaro" was successfully revived with Carolina White as the *Countess*, Alice Zepilli a sparkling *Suzanna*, Maggie Teyte a charming *Cherubino*, Mario Sammarco, the dignified, but distrustful, *Count Almaviva*, and Gustave Huberdeau a mellow and merry *Figaro*. Cleofonte Campanini directed the music.

The opening of the sixth week of the operatic season on Thursday was signalized by the new departure of the Chicago Grand Opera Company in the dignified domain of Wagnerian music drama with a notable representation of "Die Walküre."

The engagement of Mme. Ernestine Schumann-Heink was the first happy hint of the earnestness of managerial intention in the Wagnerian way, but Mr. Dippel en-



Maggie Teyte, the English Soprano, in Her Picturesque Portrayal of "Cinderella" in Massenet's Opera of That Name, Given by the Chicago-Philadelphia Opera Company

forced this with other surprises, notably in Clarence Whithill, Jane Osborn Hannah and Minnie Saltzman-Stevens, and additionally in the presence of a youthful giant of the bâton steeped in all the traditions of German music, Alfred Szendrei. One of the big audiences of the season assembled for this function and it approved the performance so markedly that the conclusion of the second act assumed the heroic proportions of an ovation in which there were honors for all concerned. The orchestra had been augmented for the occasion by a considerable accession of the Theodore Thomas instrumentalists, and all united to make this important detail singularly strong and telling. The wisdom of selection was emphasized during the progress of the second act when the lights in the pit were short-circuited and remained dark for nearly ten minutes while the orchestra played serenely—a surprising feat and one calculated to disconcert a less bold and resourceful leader than Szendrei, who conducted the entire opera without a score. Mme. Schumann-Heink made her first appearance in America on the Auditorium stage and she returned to the medium of her earlier triumphs to renew them again as *Fricka*. Notwithstanding the fact that six busy years have passed since she was last heard here in this rôle, she invested it as nobly and as significantly as of yore, and *Fricka's* address had that power of author-

ity and eloquence of utterance that revealed the deep content of its poetry, making it a momentous period of an eventful night. The rich and sympathetic voice that has carried the message of fine music all over this western world in recital is still equal to the fine inflections of lyric declamation to make it in every way effective. Her triumph was complete and she graciously shared homage with the brilliant young American sisters who surprised by the breadth and excellence of their work. Jane Osborn Hannah appeared artistically advantageous as *Sieglinde*, giving it that fine poetic value to make its music appealing and brilliant and its action engaging and significant. Charles Dalmoré is a notable example of a Frenchman highly approved in Germany for his work in the Wagner répertoire and his impersonation of *Siegmund* reminded one of Jean de Reszke, which is compliment enough. It was full of fine fire and he was in excellent form to make the vocal periods telling. Henri Scott furnished another big surprise in the breadth of his work as the morbid *Hunding*, displaying greater powers of vocalism than had previously marked his appearances. Another notable and heroic figure of the cast was Clarence Whithill as *Wotan*. The largeness of the voice and the certainty of its control enabled him at all times to dominate the big climaxes.

While pleasurable anticipation was rife

as to the appearance of Minnie Saltzman-Stevens, another brilliant young American who has triumphed over enormous obstacles to attain high honors in the temple at Bayreuth, it was more than satisfied by the merit of her work. She has the trim figure of youth, a sympathetic soprano voice of wide range and good quality, well equalized in all registers, well schooled and significantly sensitive to every shading of the deeper inner meanings pervading the poetic thought of the text. Mme. Stevens did not sensationalize the weird cry of the *Valkyrie*, she did not linger on the high C that lies so easily in her compass, resort to the tremolo to simulate emotion, or resort to any other devious devices to give new significance to the rôle of the humane but rebellious daughter of the mighty *Wotan*. It was observable that the cast was almost exclusively American. Martha Wittkowska's splendid sonorous tones as *Waltraute* echoed from the mountain heights soaring superior to the sea of sound in the orchestra; the mellow voice of Alice Eversman as *Ortlinde* was effectively revealed, and the rich tones and fine presence of Rachel Frease-Green graced *Gerhilde*, while Marie Cavan was another of the American beauties to adorn this wild royal family. The performance of "Die Walküre" was notable among many that have graced the historic stage of the Auditorium.

CHARLES E. NIXON.

EFFECT OF WAGNER ON THE VOICE

Mme. Schumann-Heink Contends That Singing His Music Properly Is Beneficial to the Vocalist

CHICAGO, Dec. 25.—Mme. Schumann-Heink, who was the most distinguished figure of the revival just given of "Die Walküre," remarked her admiration for MUSICAL AMERICA and confided to its representative some impressions of Chicago.

"Chicago and the Auditorium always bring to me memories of my first American successes. When Manager Dippel saw me out on the stage of the theater in Munich last summer and after a few minutes conversation mentioned Auditorium, it seemed a talismanic dream to me and I immediately accepted the offer for the engagement. It was at the Auditorium Theater in this city, during my first days in America, that I received an ovation which I have never forgotten. I assure you I shall always be happy to sing in Chicago, and especially to appear

in a rôle created by the great Wagner." At this point the great singer remarked that a critic had recently written, "Wagner has done more to ruin the human voice than any other composer who ever lived." Her indignation was warm and unmeasured.

"Ignorance! Ignorance, not only of the technic of singing, but of the works of the great Wagner" she remarked. "Such criticism of Wagner is absurd. I have sung the rôles of that great composer constantly more than thirty-four years and I am sure my voice is stronger and clearer to-day than at any other time during my long operatic career. It is true that the singing of the ponderous rôles of Wagner may be harmful to some voices, but the harm lies not in the rôle itself, but in the lack of real musical knowledge on the part of the singer.

"Many little towns in Germany, you know, have Wagnerian festivals and in many instances some village beauty with a strong voice will be appointed to sing *Brünnhilde* in "Die Walküre." On the evening of the great event she will appear on the stage, heralded by her family, approved by her relations and applauded by her sweetheart. Then, through the intricate lines with slighted knowledge as to technic and shading, she will howl like a wolf, or screech like an owl, and some roving correspondent will immediately proclaim her a coming prima donna. Some manager will hear of it and subsequently she will sing the rôle more times, each time with lessening of vocal power. Finally she awakens to the fact that her voice is ruined; then they blame Wagner for this. I tell you it is not Wagner; it is absolute ignorance of the technic of singing on the part of the people who say 'Sing Wagner.' The same thing that happens to amateurs who attempt Wagner in the homeland, happens to many other ambitious amateurs in other parts of the world. In order to sing music one must know music and know how to use his or her voice

before one can be successful. I have been a public singer for many years and I certainly have not neglected my Wagner, but I fancy that I have utilized my voice not only with a sensible regard for the score, but with a care for its general limitations. The result of all this is that I feel Wagner has made me a better singer than I ever could have been without his music. Again, it is easy to sing when one is in good voice. The real test comes for the artist when she is indisposed, or when her voice is not in just the right condition. At that time art has to show its superiority over nature."

Mme. Schumann-Heink, with due regard for parental pride and home-love, left after the performance on Friday night in order to be in her New Jersey villa with her family on Christmas day. Pride in artistry never makes this admirable woman forget the higher pride of motherhood. Early in the year she proposes to make a concert tour of the Western Coast cities, and immediately after that is completed she will go abroad. The only vacation she has, she claims, is when she is crossing the ocean.

C. E. N.

STUDYING GREAT SINGERS AT CLOSE RANGE A NOTABLE PRIVILEGE ENJOYED BY YOUNG METROPOLITAN ARTISTS

Henrietta Wakefield, American Prima Donna, Tells How She Advanced from Church Choir to Operatic Stage—The Exacting Requirements of Singing in a Large Auditorium

WHAT a pity that a New York apartment is such an inconvenient place to keep animals. If it were not so that of Henrietta Wakefield, the Metropolitan mezzo-soprano, would undoubtedly be a most picturesque little menagerie, for Mme. Wakefield is a lover of animals if ever there was one. As matters now stand most of her collection of canine, equine and other pets are rustinating somewhere up in Connecticut; yet her New York home is not altogether innocent of mascots.

You hear strange little barks in a distant room when you come in—nothing rude or discourteous about them, however—while in some other far-off recess a canary or two practises vocalization.

Should Mme. Wakefield deign to bring the owners of the barks in to see you you will find them most urbane and angelic little beasts. They look up to you with awe and respect, keep themselves in the background and do not insist with unbecoming forwardness upon being petted.

One is not at all surprised that the parlor is profusely adorned with imposing silver cups, the trophies of victory at innumerable dog shows, or that photographic reproductions of dogs' heads dispute place on the walls with pictures of composers, pianists and singers.

Were it not that her contract calls for her residence within two hours of the opera house, it is likely that Mme. Wakefield would also be living with the rest of her animals in Connecticut, for she, too, is an ardent devotee of the open air life. Likely enough she inherits this propensity from her Scotch ancestors; for in spite of her fair hair, light complexion and blue eyes, her family tree never had its roots in Germany, as most people insist on believing. But she likes to lay special stress on the fact that she is American from several centuries back. Her forefathers came over two or three hundred years ago. They did not cross on the *Mayflower*, it is true, but subsequently one of them made up for this by signing the Declaration of Independence. In musical exemplification of her own patriotic proclivities Mme. Wakefield points proudly to her vocal instruction which was indigenous to the American soil practically in its entirety.

"I did go to Europe at one time," says Mme. Wakefield, "and in fact it was in Vienna that Mr. Dippel heard me sing and engaged me for America. I had gone abroad prepared to stay, study and sing, but I was homesick with the kind of homesickness that won't wear off, and so after five months I gave in and came back.

"My very first appearance as a singer, though, occurred after I had been taking lessons for only six months. It happened at Dr. MacArthur's Church in New York. One of the singers had fallen ill and I was among those who tried for the privilege of temporarily replacing her. To my surprise I was selected, and when the services were over some one told me that there had not been a dry eye in the church after I had finished singing "He shall feed his flock," from the *Messiah*. Dr. MacArthur then engaged me himself for a permanent position without even consulting the advice of the committee. I continued my vocal studies all the while and worked with might and main in the preparation of the music I had to sing in church. I remember I once studied Mendelssohn's "O Rest in the Lord" for weeks, and then, when I brought the music to church, one of the other singers took it up and was able to sing it the very same day.

"I did more church work after leaving this place and I also acquired experience in concert and recital. But I had felt from my earliest days that I should sooner or later find my way into opera, and when I went to see an operatic performance I would try it all over for myself when I came home. Finally came the European experience and then the engagement for the Metropolitan, where I have been ever since. And yet who knows but that I may take up recital singing for good one of these days? I have always loved it and I regard it as even a higher form of art than the opera."

To this day Mme. Wakefield is so wedded to her work that she will cheerfully stand through an operatic performance in which she is not taking part in order to



—Photographed for MUSICAL AMERICA by Joseph R. Gannon.
Henrietta Wakefield, Young American Mezzo-Soprano, Who Is Making a Name for Herself at the Metropolitan Opera House

make an exhaustive study of certain rôles—notably *La Cieca* and *Suzuki*—which she expects ultimately to sing.

"One of the tremendous advantages to which young singers at the Metropolitan are heir is the privilege of hearing the greatest singers in the world at close

issue such listening must be governed by profound intelligence and dare have nothing of the haphazard about it. Intelligence is at the root of all success in singing and artist or student with no matter how beautiful a voice is lost without it. My own teacher once had a pupil gifted with a



Henrietta Wakefield Rehearsing for "Die Walküre" at Her Country Home in Connecticut

range," declares Mme. Wakefield, "and by imitation of their practices to follow the path that leads to vocal greatness. I firmly believe that wonders can be achieved by the process of listening to and following good examples. But to lead to a successful

voice of great natural beauty but which was tight and throaty in emission. After heroic efforts the voice was finally freed from this obnoxious condition. But this individual was unfortunately deficient in gray matter. He went away for a short

time and upon his return sang as badly as he had ever done. He had simply imitated a good example parrot-wise, and the moment he no longer had his model before him he was unable to exercise sufficient intelligence to prevent him from lapsing into his old habits.

"What impresses me more and more in singing on such a vast stage as that of the Metropolitan is the necessity of possessing an ear of the most superlative acuteness and correctness. Audiences do not appreciate the fact that persons on the stage are sometimes utterly unable to hear the orchestra at all. In the last act of 'Götterdämmerung,' in which I sing one of the *Rhinemaids* and am located far at the back of the stage, I have found it impossible to hear the least sound. There are instruments placed in the wings sometimes to give you the pitch, but the difficulty is none the less formidable. It fairly amazes me sometimes to hear how successful the majority of singers are in their intonation. Think of what this ability means in the case of the *Rhinemaids* in 'Rheingold,' who have to sing and be a sort of flying ballet at the same time, swinging about at a dizzy height above the stage and being pulled up and dropped down every moment attached to nothing more substantial than four piano wires!"

There are many persons who imagine that the career of an opera singer cannot be rounded out with complete success unless the artist mingles freely in the doings of high society. Mme. Wakefield takes a different view of the matter. "It is quite an absurd idea," she asserts. "In the last analysis a singer will be found to stand or fall by the intrinsic merit of his or her work, and how this is to be affected by participation in the activities of society is more than I can see. The work which the aspiring opera singer must ceaselessly perform demands by far the greater part of his time and where is the artist who can afford to allow any social engagements whatsoever to encroach upon this with impunity? Real success on the operatic stage is encompassed by means of arduous mental labor and not through social favor."

H. F. P.

MISS PARLOW MAKES CINCINNATI DEBUT

Violinist Appears as Soloist with Mr. Stokowski's Orchestra—Change in Auditoriums

CINCINNATI, Dec. 25.—Miserable weather and its proximity to Christmas made the attendance at the Symphony Friday afternoon small, and while the Saturday night audience was of course larger this small attendance serves to emphasize again the desirability of having concerts given in a smaller auditorium. It was gratifying therefore to find an announcement in the house programs to the effect that the next Saturday evening concert, two weeks hence, will be given in the new Emery auditorium in the Ohio Mechanics Institute Building.

At the concerts of last week the program included the Beethoven Second Symphony, Bruch's Violin Concerto in G Minor, and a Wagner excerpt—*Wotan's Abschied und Feuerzauber*. The soloist was Kathleen Parlow. The second Beethoven Symphony is not the most interesting and delightful of the great master's symphonies, but of course it is a work which should be heard from time to time, even though it does not give us Beethoven at the period of his greatest achievements. Whether it was the depressing effect of the weather or the fact that the musicians have not been playing together as much this week in concert as they had been prior to the last concert, there were undoubtedly moments during the first movements of the Symphony when the ensemble was not all that could be desired. However, an orchestra, like the individuals of which it is composed, cannot be at its best all the time, and the fact that the work was on the whole given a beautiful rendition overtops any bits of ragged playing.

The symphony audiences are growing so accustomed to Mr. Stokowski's conducting that one doubts at times whether the infinite pains he takes to bring out the beauties of a composition are fully recognized. This performance again gave evidence of his skill in bringing out the delicate shadings and outlines of the work and added greatly to the charm of a symphony which otherwise might have been lacking.

Miss Parlow, the young Canadian violinist, was heard for the first time in Cincinnati and in the Bruch Symphony had splendid opportunity for showing her fine technical equipment and beautiful tone. The quality of her tone suffered slightly from the humidity, but this of course was excusable. Miss Parlow was enthusiastically received by the audience and was called back again and again, finally being forced to respond to an encore. F.E.E.

HENSEL AN EXCELLENT "LOHENGRIN"

Metropolitan's New Wagnerian Tenor Proves His Worth—Mme. Matzenauer in "Orfeo" and Mme. Destinn in "Tosca."

GOOD Wagnerian tenors are as rare as diamonds and as precious and so the appearance of every new one constitutes an event of preeminent interest. Such an event took place at the Metropolitan on Friday evening of last week when Heinrich Hensel, the latest German tenor addition to the company, made his first American appearance in the title part of "Lohengrin." Mr. Hensel's fame has been sounded from one operatic end of Europe to the other during the last few years. He is venerated in Berlin, beloved in Wiesbaden, acclaimed at Covent Garden, and augustly approved at Bayreuth. Now it is nothing new that a Metropolitan audience has scant respect for Berlin, Wiesbaden, Vienna, Paris, Bayreuth, London or St. Petersburg when it becomes a question of deciding the fate of a singer and it speaks highly, therefore, for the abilities of Mr. Hensel that he was so warmly received.

In appearance Mr. Hensel is one of the most impressive *Lohengrins* seen at the Metropolitan in some time. He is tall, handsome and well built and it did not require the words of the other personages of the drama to convince one that the knight was a really heroic individual. His costumes are unconventional, but ornate and picturesque, and as Mr. Hensel has gone to the very sources of Wagner's poem for information in these matters it may be assumed that his garb is historically correct. His acting pleased, though the full extent of his histrionic capabilities remains to be determined. One is particularly thankful for one thing, namely, that he follows Wagner's directions in the combat with *Telramund* and fells the latter with a mighty blow instead of overcoming his adversary by a species of hypnotism such as most tenors are inclined to practise these days.

Mr. Hensel's voice, a pure tenor, is distinguished especially by its youthful freshness and purity of quality. Strangely enough, it impresses one as of a lyric rather than a truly dramatic cast. In justice to the singer it should be stated that he was very nervous throughout the evening. This was noticeable in the swan song which he sang with a certain amount of unsteadiness and flatness of intonation—shortcomings which were noticeable several times during the rest of the opera. And, like most other newcomers, he had not yet accustomed himself to the acoustic properties of the auditorium, with the result that he not infrequently forced his voice to make it carry. Mr. Hensel will soon overcome this failing. He has no need to force his tones for they are resonant and well produced and will consequently carry to perfection when normally emitted. One is, moreover, willing to believe that his voice is capable of a wider range of emotional and dramatic color than it evinced last week.

One of the most delightful features of Mr. Hensel's work is the beautiful clarity of his enunciation, which makes every word thoroughly comprehensible even to the most distant listener. Altogether the Metropolitan is to be congratulated upon its new acquisition.

The other feature of the performance was the *King* of Mr. Griswold. It was a noble, virile and dignified performance, and superb in all its vocal aspects. Mr. Weil's *Telramund* was dramatically impressive if frequently weak from the standpoint of singing. Mr. Hinshaw's *Herald* was of its customary excellence. The *Elsa* was Mme. Gadski, whose impersonation has been repeatedly praised in these columns, and Mme. Matzenauer repeated her magnificently vindictive and impassioned *Ortrud*, singing with splendid effect except when in a few instances she forced some of her higher tones.

Season's First "Orfeo"

A large audience on Christmas night heard the first "Orfeo" of the season and a wonderfully beautiful performance it was. With Mme. Homer temporarily eliminated from the cast there was much concern as to whether a contralto could be found satisfactorily to replace her in the title part of Gluck's opera. There could be little doubt of Mme. Matzenauer's vocal qualifications for the rôle, but would she succeed in presenting a figure that would also satisfy the eye? It may be stated forthwith that she did, and to the pleasant surprise of her staunchest admirers she succeeded in looking remarkably lithesome. True enough, she has not acquired the manly stride that one admired in Mme. Homer's impersonation and in the first act her costume, with its ample skirt effect,

did not look preeminently masculine. But it would be idle to cavil at such details. The great contralto otherwise challenged nothing but admiration. Never since she has been at the Metropolitan has she sung with greater tonal richness, opulence and poetry.



Copyright Dover Street Studios, London.

Heinrich Hensel as "Lohengrin," in Which He Made His Début Last Week at the Metropolitan Opera House

She has the sweep and breadth necessary for Gluck's "grand style" but proved at the same time that this need not be incompatible with the convincing expression of emotion. Perhaps the two moments which stood out most strikingly in her performance were the "Divinites du Styx" and the "Che faro" arias—the latter especially. There were tears in her voice as she sang it. Operagoers who doubt the emotional poignancy of which this episode is capable should hear Mme. Matzenauer do it. She was applauded to the echo at its conclusion. After the second act she received a large floral lyre.

Mme. Gadski was the *Eurydice* and gave the same excellent performance she has given in the past. Alma Gluck sings few things more entrancingly than the aria of the *Happy Shade*. Lenora Sparkes was *Amor*. Great things are to be expected of this young artist whose voice is steadily growing in freshness, amplitude and charm. The dances, always a feature of "Orfeo," were beautifully carried out and Mr. Toscanini read the lucid score with tender regard.

After "Orfeo" was given a series of dances by the Russian ballet.

Mme. Destinn's "Tosca"

Thursday evening marked an epoch in a somewhat varied career of Puccini's "Tosca" at the Metropolitan. The *Tosca* of Emmy Destinn was an accident due to the indisposition of Olive Fremstad. Not before had the *Tosca* been heard in New York, and seldom has a Metropolitan audience so completely abandoned itself to joyous astonishment as on this occasion. The applause following Mme. Destinn's "Vissi d'Arte" seemed likely to go on indefinitely. At the end of this act she had to acknowledge fifteen recalls. The rôle of *Tosca* has, it is said, been much haggled over by Metropolitan sopranos. Let there be no ungracious comparisons. Suffice it that Mme. Destinn amply compensates the acutely exploited physical lure of some of her predecessors with a vocal perfection refined to the n'th power.

Mme. Destinn uses her voice as a skilled composer, a composer, say, like Puccini, uses the instruments of an orchestra. The oboe takes whispered phrases from her mouth with scarcely a sense of transition. Into the awaiting trumpets she pours streams of fiery gold. Her tones sweep *aslang* the shimmer of strings. Over and beyond this her dramatic instinct is warm, vital and sincere.

Caruso's singing of *Cavaradossi* shows

the growing artistic restraint that has characterized all his work this season. It is delicious singing of course. Amato's *Scarpia* is set apart by the vitality of a magnificent baritone in the very prime of its power.

Puccini's "La Bohème" drew a capacity audience to the Saturday matinée. It was given a splendid performance. Miss Farrar sang the music of *Mimi* with fine voice, in spite of the fact that at the beginning of the first act there were moments when her tones seemed strident. Her characterization of the part is perhaps the finest we have seen, for she enters into the spirit of it with complete understanding. Never has M. Jadlowker been heard to better advantage than on this occasion. His *Rodolfo* has always been one of his most satisfactory parts, but he sang throughout the afternoon with a beauty and clarity of voice that won him the favor of the audience. After his narrative in the opening act, the audience interrupted the opera by applauding him. The other members of the Bohemian quartet, Messrs. Scotti, Segurola and Didur, were excellent, both vocally and histrionically. Mr. Sturani conducted with authority and brought out the climaxes with striking effect.

For the Christmas day matinée Humperdinck's "Hänsel und Gretel" was the offering. There were many children at the performance, which again brought forward Miss Mattfield as *Hänsel*, Miss Alten as *Gretel*, Mr. Goritz as the father, *Peter*, Miss Wickham as the *Mother*, and Mr. Reiss as the *Witch*. It was a fine performance, Mr. Reiss again proving that the part of the *Witch* is better suited to a male voice than to a contralto, as heard here in former years. The orchestra, in Mr. Hertz's hands, played the lovely music with fine balance of tone and much finish.

"Lobetanz" had its third performance on Wednesday evening of last week with the same cast as usual. The audience was large and it seems likely that the opera has established itself firmly in favor. A divertissement by the Russian ballet followed the opera.

The Sunday Concert

The concert on Sunday night offered as soloists Mme. Destinn, Dinh Gilly, Lambert Murphy and Rudolph Ganz, the pianist. Mr. Ganz played Liszt's E Flat Concerto with splendid dash and virility and was so heartily applauded at the close that he added the same composer's "Liebestraum" as an encore. Mme. Destinn, in her best voice, sang Liszt's "Loreley," "Vissi d'Arte," from "Tosca," and Saint-Saëns's "Mon cœur s'ouvre à ta voix" with compelling dramatic effect. After the last one she added as an encore Grieg's "Ein Traum." Mr. Gilly distinguished himself by a polished delivery of Adam's "Noel," Liszt's "Quand je dors" and a Dvorak "Love Song." Lambert Murphy, the young American tenor, sang "Every Valley Shall Be Exalted" from the "Messiah." His voice, which is of great beauty, lends itself perfectly to this exacting music and he delivered it with much flexibility, breadth and finished phrasing. As an extra he added Reichardt's "In the Time of Roses."

The orchestral numbers, finely played under Mr. Pasternack, included Mendelssohn's "Fingal's Cave" overture, Bizet's "Arlésienne" Suite and the Dream Music from "Hänsel und Gretel."

Metropolitan Stage Employees Toast Gatti-Casazza

Following the Christmas day performance of "Hänsel und Gretel" at the Metropolitan Opera House, New York, the stage directors and hands of the house met behind the scenes to enjoy a "punch" brewed in honor of the Christmas festival by order of General Manager Gatti-Casazza. A toast proposed to Mr. Gatti's health, by Mr. Sieidle, the Metropolitan technical director, was heartily drunk.

At the two performances of "The Messiah" to be given by the Apollo Musical Club in the Auditorium Theater, Chicago, Friday night, December 29, and Friday night, January 5, Eva Mylott will be the contralto soloist and John Miller the tenor soloist. The Theodore Thomas Orchestra will furnish the accompaniments at both performances.

ALL-TSCHAIKOWSKY PROGRAM BY POHLIG

"Pathetique" Symphony and Other Numbers Superbly Played by Philadelphia Orchestra

PHILADELPHIA, Dec. 25.—Presenting an all-Tschaikowsky program this week, Mr. Pohlig provides one of the looked-forward to treats of the season in the playing of the adored "Pathetique" symphony—No. 6, in B Minor—which of itself is sufficient to fill the Academy of Music, and yesterday afternoon, at the first of the Philadelphia Orchestra's eleventh pair of concerts, there was the usual rapt attention paid to the playing of his beautiful work. The "Pathetique" may not be the greatest symphony ever written—it may not even be Tschaikowsky's greatest—but true it is that no other composition, so far as Philadelphia is concerned, at least, has the same "drawing power." When Mr. Pohlig announces it, it is as if Melba or Eames, or some other famous soloist, were to appear, and to give the symphony on the same program with a popular soloist would be an embarrassment of riches and a foolishly unnecessary expenditure.

The superb interpretation yesterday afternoon brought out to the full the finest resources of the orchestra. The soulful, haunting theme of the first movement, the lovely second movement, the merrily moving third—and the culminating *adagio lamentoso*, all were beautifully played, and the audience paid conductor and musicians the tribute of spellbound attention, which was supplemented by the cordiality of its applause.

The program was heightened in effect by the other members, which gave contrast and variety, presenting Tschaikowsky in widely different moods. It opened with the stirring "1812" Overture, while the third number consisted of excerpts from the "Nut-cracker" suite, the close coming brilliantly with the Slavic March, Op. 31.

The "Nut-cracker" suite, which was played for the first time by the Philadelphia Orchestra, is a delightful composition in five dance movements. It proved a delightful diversion after the soul-searching solemnity of the symphony.

Next Friday afternoon and Saturday evening will bring the first pair of extra "gala" concerts outside of the regular course. The famous Mendelssohn Club of 140 voices, acknowledged one of the finest mixed choruses in this country, will appear in connection with the orchestra, the purely Mendelssohn numbers being conducted by Dr. W. W. Gilchrist, who has been the director of the club during all the many years of its existence, while Mr. Pohlig will conduct the orchestral selections. At the second pair of concerts—which are given for the purpose of increasing the guarantee fund—Mme. Schumann-Heink will be the special attraction.

A. L. T.

Declines to Give Up Violin to Kaiser's Son

BERLIN, Dec. 23.—Helen Teschner, a New York violinist, has acquired sudden notoriety by refusing to surrender a violin said to be a Stradivarius, of which the fourth son of Emperor William, Prince Augustus William, is anxious to obtain possession. Miss Teschner was offered the instrument for \$10,000 and took it home to examine it. Thereafter she was besieged with requests from the dealer to return it, but refused, and insisted upon her right to buy it at the price agreed upon. It is said the violin has an authenticated pedigree. Prince Augustus offered \$15,000 for it.

Osnabrück, Germany, has survived a two days' Max Reger Festival.

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NEW YORK TRIBUNE

by

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BOSTON ORCHESTRA'S CHRISTMAS PROGRAM

Ancient Music in Striking Contrast with Debussy's Ultra-Modern "Iberia"

Bureau of Musical America,
120 Boylston Street, Boston,
December 24, 1911.

FOR the symphony concerts of the week Mr. Fiedler arranged a program which savored pleasantly and appropriately of the season and which also presented unusually striking contrast between the music of the classic period and before and the most ultra-modern music of to-day; and the orchestra gave rarely distinguished performances of all of this music. The first part of the program consisted of the *Pastorale* from Bach's Christmas oratorio, Haydn's Symphony in G Major and Gluck's overture to "Iphigenia in Aulis," with Wagner's ending. For the last part Mr. Fiedler appointed Debussy's "Iberia," from his "Images," for orchestra and the familiar excerpts from Berlioz's "Damnation of Faust," the Minuet of the Will o' the Wisps, the Ballet of Sylphs and the Rakoczy March.

The conductor and orchestra seemed to be in unusual sympathy and the performance of Debussy's music, far superior to the first performances at these concerts last Spring, had evidently been prepared with the utmost pains. It must take rank as one of the best performances given by the orchestra during Mr. Fiedler's régime. The pace taken for Bach's *Pastorale* was precisely the right one—not too slow for the music to become sluggish or ponderous; not too fast for every ounce of the melody to be enjoyed at its full worth.

The grandly classic overture of Gluck was particularly impressive, perhaps a trifle accentuated, according to modern taste, and yet very strictly in line with the thought and the broad, reposeful style of the composer. And the Haydn symphony, one of Haydn's most characteristic and original works for orchestra, was one delightful treat from the first note to the last. As everyone knows, it is full of humor that becomes even bold and boisterous here and there. Even its platitudes—as witness certain measures of the slow movement—are distinctly unforced and agreeable, calculated to produce an even and "gentlemanlike joy." The symphony is full of unexpected and felicitous strokes of instrumentation, and as a whole is a refreshingly strong and brilliant work, one to which the orchestra did exceeding honor.

What to say of Debussy's "Iberia"? The performance was so much more of a revelation than the performance of last season that it gives reason for fresh comment and affords the reviewer an excellent loop-hole for a complete change of opinion. It now seems that Debussy has never before achieved such consummate mastery in his peculiarly impressionistic art. From the stronghold which he has established with "Iberia" he may defy his nearest disciple and his keenest analyst to define his method of procedure. And as partial reason for the great advance in Mr. Fiedler's conception since last season it may be urged that hardly the most experienced conductor, reading this extraordinary score for the first time, could calculate to a certainty the sum total of the strange and rare combinations of harmony and tone-color achieved by Debussy.

There are many who believe that this man has said his last; an innovator, that his work from "Pelléas and Mélisande" onward has been but the revamping of old ideas. But now it appears that Debussy, making a journey into Spain, either corporeally or in spirit, put his ear to the ground and heard new nature-harmonies, which have rejuvenated him as a musical creator and have furnished him with a new point of departure, with new perceptions of the earth below and the heavens above. Hence, in "Iberia," he has given us music of almost painful beauty and of a truthfulness that is to me unsurpassed. He has in some marvelous manner succeeded in transferring to paper symbols which in turn represent the very sounds which you might hear "Along the roads and the byways" of Spain, and in his nocturne, "Odors of the night," he has conveyed in a perhaps imperishable manner the rapture and the

BRUSH STUDIES OF LUDWIG WÜLLNER—MADE AT HIS NEW YORK RECITAL



Variety of gesture and facial expression plays a considerable part in the song interpretations of Dr. Ludwig Wüllner. It is astonishing how he can often add a wealth of significance to a song by supplementing his delivery of it by an apposite move of the arm or head or a sudden look of joy or sorrow. Wüllner enthusiasts realize the value of these external aids to interpretation, and opera glasses at a Wüllner recital are by no means out of place.

mystery that breathe through the monotonous vibrations of the darkness, with the soothings of trees in the wind, the call of birds, the shimmer of the rising moon and at the last a wondrously metamorphosed fragment of a Spanish love song. The day breaks with the strumming of guitars along the highway, the songs of those gathering for a fête. The morning flashes out in splendor and the piece ends in an intoxication of rhythms and colors of dazzling and discordant brilliancy. The piece is certainly one of the most extraordinary orchestral feats in existence and it must be one of the most wonderful glimpses of the very inner beauty of nature that has so far been vouchsafed mankind. O. D.

Mme. Sturkow-Ryder Wins Laurels

CHICAGO, Dec. 25.—Theodora Sturkow-Ryder last week appeared before the Peoria Musical Club, giving the seventh concert of the series, and few musicians have been more heartily welcomed than she was. A charming personality, combined with much warmth and musical temperament, gives her interpretations brilliant exposition. She played two groups; the first compositions by Liszt and the second by Saint-Saëns. Last week she played at the Lincoln Center concert, and also gave a recital in Maywood for the Woman's Club of Peoria. C. E. N.

Louise St. John Westervelt gave an interesting song recital last week at Kenosha, Wis., presenting a program that embraced several novelties

MISS CHEATHAM IN ST. LOUIS

Society Circles Entertained and in Return Entertain Disease

ST. LOUIS, Dec. 25.—One of the most novel and delightful recitals ever heard here was given by Kitty Cheatham on the afternoon of the 15th, at the Wednesday Club Auditorium, before a filled house which consisted of the exclusive social set of the city.

There were sixty patronesses, and Miss Cheatham rendered one of those incomparable concerts of children and negro songs. Although her program was rather lengthy she was very gracious to her audience, and responded with several extra numbers and encores. The concert was under the direction of Miss MacClanahan. After the concert Miss Cheatham was informally entertained at the home of Mrs. John T. Davis, where she met Mr. and Mrs. Stokowski, who remained in the city several days after their most successful concert on the 13th. H. W. C.

Soloists Engaged for Ann Arbor May Festival

ANN ARBOR, Dec. 22.—The University Musical Society has announced a partial list of the artists who are to appear at the nineteenth annual May festival, May 16, 17 and 18. Alma Gluck, soprano, of the Metropolitan Opera Company, will be the soloist Friday night, which is called "artists' night," when a star is selected to give a program which will make a popular appeal.

Mme. Gerville-Réache, contralto of the Chicago Opera; Ellison Van Hoose, who has appeared here several times; Reed Miller, the tenor, and his talented wife, Nevada Van der Veer, and Florence Hinkle, soprano, are the others already engaged.

The chorus of 300 voices is working under Professor A. A. Stanley, who has directed it for nearly a quarter of a century. Three choral works are to be given. I. R. W.

Ohio Chorus in Spirited Concert

ADA, O., Dec. 22.—Charles S. Wengerd and his Choral Society of the Ohio Northern College of Music gave an impressive performance of "The Messiah" in the Brown Auditorium on December 21. Mr. Wengerd, as conductor, was assisted by May Alcott Lance at the organ and Iva Idella Albaugh at the piano. The soloists who had been engaged for the occasion were Mrs. Charles D. Sutton, soprano; E. Eleanor Patterson, contralto; Walter C. Earnest, tenor, and Walter Bentley Ball, bass. In this her former home Miss Patterson made a particularly pleasing impression.

Violinist Weds Composer

Constance de Clyver Edson and Charles Louis Seegur, Jr., were married on December 22 at the home of Mrs. Elie Charlier Edson in New York. The bride is a violinist, and since finishing her studies at the Paris Conservatory has been appearing in concert. Mr. Seegur is a graduate of Harvard and a composer. During the last six months he has been associated with Miss Edson in concert work.

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CONSTANTINO

the EMINENT TENOR of the BOSTON OPERA COMPANY RENEWS HIS TRIUMPHS of the TWO PREVIOUS SEASONS IN BRILLIANT PERFORMANCES of "LUCIA" "TOSCA" and "BOHÈME." Greeted by CROWDED HOUSES, STORMS of APPLAUSE and PROCLAIMED by CRITICS as GREATEST TENOR of the AGE in the rôles of Edgardo, Cavaradossi and Rodolfo.

LUCIA

Yet, if Donizetti and one or another connoisseur of his operatic generation had been let down from the Elysian fields into the Opera House last evening, they would have probably found Mr. Constantino more to their taste than even the marvellous prima donna. For the composer conceived and his time understood "Lucia" as a tragic and romantic opera of which Edgar was the fated hero. They saw him in his sombre black brooding about churchyard and wood; they saw him menacing in the doorway at the signing of the marriage contract. They heard his voice, beautiful of tone, elastic with all the finesse of song, yet charged with the due romantic emotions. They saw Edgar, in short, as the full-throated, the full-blooded operatic hero, master of style, master of passion—according to the music and the romance of the thirties and forties. In Lucia in 1911, Mr. Constantino makes such a hero live, stride and sing again. H. T. Parker in Boston Transcript, Dec. 21, 1911.

The most distinguished singing of the evening, despite the presence of Tetrazzini, was furnished by Constantino, who never displayed more elegance, authority and vocal skill and whose voice was in glorious condition.

It was upon the whole a most exhilarating performance.

What shall we say about Constantino? In the old operas he has no rival to-day. It takes a performance of "Lucia" to make us realize what a superb artist is a regular member of the Boston Company. The ease with which he dominated the sextet, the grace and beauty of his singing in the graveyard scene, the vocal gifts which enable him to share the honors of the first act duet with Tetrazzini stamp him as one of the greatest living tenors, an artist to be admired and accorded highest honors.—Boston American.—Dec. 21, 1911.

And they did not ignore the fact that to the soaring prima donna was united a tenor who is certainly of first rank—the eminent Constantino.

In this connection it may be noticed that our opera company is quite out of the ordinary in the fact that its greatest strength is in its tenors—just where other troupes are generally weakest. Constantino, Clément and Zenatello, that is a trio of which any opera company in the world might be proud.

We stated above that a great tenor was united to the great soprano.

Constantino was in excellent voice and added one more to his list of triumphs.—Boston Advertiser, Dec. 21, 1911.

Mr. Constantino, as Edgardo, has sung before this city with Mme. Tetrazzini as Lucia, and it is good fortune, indeed, to hear him in the part. Lacking such a tenor, the performance would have been one-sided, indeed, for Lucia was originally a tenor's opera, and in a number of instances Donizetti has written music for Edgardo of which no operatic composer need be ashamed.—Boston Post, Dec. 21, 1911.

Mr. Constantino sang with fine artistic consistency, with a sense of the lyric beauty of this music as of its moments of vigor in declamation. His voice throughout the first act in solo and in duet with Mme. Tetrazzini was sympathetic and a source of pleasure.

Mr. Constantino was warmly applauded after the last.—Boston Globe, Dec. 21, 1911.

Constantino, the Edgardo, was in magnificent voice.—Boston Journal, Dec. 21, 1911.

Mr. Constantino has been frequently heard here as Edgardo and it is not necessary to speak at length of his performance. He was in fine voice, and his tones blended sympathetically with those of Mme. Tetrazzini.—Boston Herald, Dec. 21, 1911.

Constantino was in excellent voice and added one more to his list of triumphs.—Boston Record, Dec. 21, 1911.

TOSCA

Only Cavaradossi is left to sing, and when he sings with such suavity of tone, such sense of sustained and varied song, with such refining artistry as Mr. Constantino brought to the music on Wednesday, he shines in his own light, and also in the radiance of comparison.

Now much of the music of "Tosca" is essentially a songful music. The third act, to the few ejaculatory phrases of the end,

is nothing but the lyrically passionate Puccini, writing amorous soliloquies and passionate love-duets, in his long, up-

night he was in good voice and as Mario bore himself manfully.—Boston Herald, Nov. 30, 1911.

Span is his wont, one in which he displays force and character.—Boston Herald, Dec. 19, 1911.

He was royally welcomed. His denunciation of Scarpia, after the torture scene, gave evidence that even he can, at times, forget that he is the great Constantino.—Boston Advertiser, Nov. 30, 1911.

Proof of all this was, moreover, clear in the performance of last evening. Mr. Constantino happened to be the Cavaradossi. He sang the music as beautifully as Mme. Eames sang Tosca's, with like command of the resources, the subtleties, the artistry of song. He also—and much more than he sometimes does—truly characterized the part and clearly disclosed and pointed Cavaradossi's moods and emotions, sometimes histrionically, oftener by the defining and the imparting quality of his tones. His Cavaradossi was indeed an operatic impersonation in the full and the just sense.—Boston Transcript, Dec. 19, 1911.

Constantino does more justice to the lyric beauties of the part of the unfortunate painter, but he can be spirited in action. His were efforts more in line with the ideals of the operatic "Tosca."—Boston Journal, Nov. 30, 1911.

The fates were again kind to Mr. Constantino, so that he was heard at his best, and his best places him in the highest ranks of the tenors who sing today.—Boston Post, Dec. 19, 1911.

Mr. Constantino outdid himself. His voice was in excellent condition and he gave of his best. In beauty of tonal quality and purity of phrasing he has scarcely sung here with more success. The movement of Mario's triumph in the second act was the most stirring one of the opera vocally and in action.—Boston Globe, Dec. 19, 1911.

But Mr. Constantino was in exceptionally good voice, and sang with all the brilliancy and beauty of tone that are his when he is in the vein and pleased with himself and his auditors.

Mr. Constantino sang superbly, from his solo, in the opening scene, to the aria, which constitutes the main musical moment of the last act—let us except the fine prelude and the terrible death march, a horrible march, a perfectly hypnotic effect.—Boston Post, Nov. 30, 1911.

BOHÈME

Mr. Constantino's Rodolfo was distinguished. Long since the tenor excelled in the part and he has steadily ripened himself in it. He sang the music last evening with a very just and beautiful tone with a refined and refining artistry of phrase, with a very acute and imparting sense of mood and feeling. The music became like a rarely moving and clearly characterizing speech; and it was so the more because of the command of song behind it.—Boston Transcript, Dec. 9, 1911.

The feature of last night's performance was the singing of Constantino. He is to-day the incomparable Rodolfo. The beauty of the music is enhanced by the loveliness of his voice. The liquid sweetness of his "chi gelida manina" and the clarity of his final cry as the curtain falls on tragedy, are a pleasant memory.—Boston American, Dec. 9, 1911.

Mr. Constantino was the particular center of radiance last night in the first performance of "La Bohème" at the Opera House this season. The genial tenor has scarcely sung here to greater delight to his audience.

His voice lends itself admirably to its lyric measures and he is fortunate in his appreciation of the sensuous charm of Puccini's music, the long curve of its melodic line, its warmth and spontaneity.

Mr. Constantino was indeed a poet with his tones and sang with emotional nuance, with sincerity and with imagination. His was indeed a grateful feature of the performance.—Boston Globe, Dec. 9, 1911.

Rodolfo is one of Constantino's best parts. He again told Mimi that he was a poet in a burst of golden song.—Boston Record, Dec. 9, 1911.

There is no other who has sung this part so well in Boston.—Boston Journal, Dec. 9, 1911.

Mr. Constantino sang with his wonted warmth and style.—Boston Post, Dec. 9, 1911.

He easily carried off first honors.—Boston Journal, Dec. 9, 1911.



Photo Copyright by Mishkin.

FLORENCIO CONSTANTINO IN "TOSCA"

springing, exhaling melodies. They must be sung and the more beauty of tone and artistry of method the singer brings to them the better. Mr. Constantino did justice to this music on Wednesday. His was distinguished singing, as singing goes nowadays.—Boston Transcript, Dec. 1, 1911.

Meets Every Demand

Constantino, however, not only sang but acted with tremendous success in the intensely dramatic scene in Scarpia's apartment. He met every demand, in look, in gesture, in the pathetic cries from the torture chamber, in the thrilling shouts of victory hurled by the painter at the baffled chief of police. They were glorious shouts last night, full of beautiful tone as well as triumphant spirit. Constantino has grown so masterly in his handling of this situation that he seldom fails to furnish an overwhelming climax.—Boston Journal, Dec. 19, 1911.

It delighted many to hear the voice of Mr. Constantino again. He has his mannerisms. He is still too conscious of his audience, too eager to recognize applause, no matter what the situation on the stage may be. In these respects he is like the great majority of singers who make their reputation in opera houses of Italy and South America. On the other hand there are few tenors who sing constantly so well, with the same freedom and ease, and there are few tenors whose voice gives equal pleasure for an evening and for a season. Last

Signor Constantino came in for a large share of honors of the evening. Always good in the rôle of Cavaradossi, he is singing it this year with even more beautiful vocalization, and certainly is acting it with far more sensitiveness and intensity. Some of his high notes last evening, as in the moment of denunciation, in the second act, and in the aria of the last act, were of extraordinary power and sweetness, even for him.—Boston Traveler, Dec. 19, 1911.

Mr. Constantino was re-welcomed as the handsome lover-painter Mario.

Mr. Constantino has invariably been impressive in the cries of "victory" in Mario's brief moment of triumph in the second act, and again bore himself here with illusion. His best singing came in the air of the third act at the prison, when his voice was of its wonted beauty, and his style in keeping both with vocal art and the poignant grief of the moment. The tenor has his place with the company, and there was indication of no one to supplant him.—Boston Globe, Nov. 30, 1911.

Constantino, always an excellent Cavaradossi, surpassed himself in the last act. His singing was a feast of rich velvet tone.—Boston American, Dec. 19, 1911.

Mr. Constantino's Cavaradossi is well known here. It is one of his best parts, one in which he is less self-conscious



Dear MUSICAL AMERICA:

On Wednesday morning of last week the editors of most of our great daily papers, by the space and illustrations which they gave it, evidently classed the Rappold separation in importance with the war in China, President Taft's recommendation to reduce the tariff—wool, which is the citadel of our protective system, the abrogation of our treaty with Russia, and the troubles in Persia.

This shows, not so much the importance of a prominent prima donna at the opera, who is also a pretty woman, but the importance of any scandals connected with her—that is, their importance, according to the newspaper code of the day.

As most of you know, Mme. Rappold is the wife of a physician in Brooklyn in good standing. She had considerable musical ability and was very successful for years as a singer at the concerts of the Arion Club, of which her husband is a member.

Heinrich Conried, who preceded Signor Gatti-Casazza as the manager of the Metropolitan, heard her, and was so pleased with her voice, her personality and her intelligence, that he induced her to enter upon an operatic career. And you will further remember that at her début she was very favorably received by the press of New York, and for some time after continued her success.

During the last four years it appears that Mme. Rappold has not been living with her husband, and now has got into the papers because she wants a divorce, and her husband won't give it to her.

She claims that he no longer loves her, or if he did he would give her a divorce.

She admits that he always comes over from Brooklyn when she sings, and always sends her beautiful roses the next day.

The doctor, on the other hand, contends that her professional life has taken his wife away from him; that she now moves in circles with which he does not sympathize, and which are inclined to look down upon him; that his home life is broken up; and that the main reason for his declining to free his wife from her marital bonds is that he does not want to see her married to another man, which he believes must eventually terminate in her going the downward path.

The situation is further complicated by the fact that the singer's lovely young daughter sides with her mother, on the ground that her father never loved her.

The incident has importance because, as I said, it gives us an idea of the attitude of our leading papers, with few exceptions, in being ever ready to provide their readers with sensation, which the public, they believe, craves for, especially when it is connected with persons of some prominence in the musical or dramatic world.

In the next place the incident has importance because it bears on the contention that is so often made that it is impossible to reconcile an artistic career with a domestic life.

I might mention a number of artists whom I know personally whose domestic life is as sweet, simple and beautiful as that of the most ordinary successful business man or member of society. On the other hand, of course, it would be very easy to show that the lives of many distinguished artists, whether singers or players or painters or playwrights, have been more or less disorderly—and indeed so disorderly that Mrs. Grundy, whenever she speaks of them, raises her hands in holy horror, although she is always ready to meet them, especially if they will attend her functions and perform for her guests without remuneration.

On one account I am sorry for Mme. Rappold, for the reason that in her excitement she has undoubtedly, without due re-

flection, made statements to the reporters which misrepresent her. I believe she is a woman of considerable feeling and character, anxious to succeed in her profession but temperamentally averse to living a quiet, domestic life, which does not appeal to her.

Furthermore, it should also be remembered by those who would judge Mme. Rappold harshly that if it be true that an artist cannot give the home much attention, neither can the doctor, who is up and away at all hours of the day and night, who never has any regular meal time, and if he have considerable practice, has little opportunity to get acquainted with his family, scarcely any opportunity of going out to social functions, to the theater or the opera, with his wife and family, which other citizens in a different line of work can enjoy.

It is one of those cases from which a philosopher can deduce almost any lesson that he likes, but it certainly is not a case which should be taken as conclusive proof that a successful artist cannot be a good wife and a good mother at the same time.

As I write this it dawns upon me that perhaps the entire Rappold *imbroglio* is nothing but a clever scheme to get publicity on the part of her manager, the popular W. H. Hanson, who is responsible for Wüller's phenomenal success. And then to remember that there are 379 leading dailies in an oath-bound compact to accept no press-agent matter! It is to laugh!—

How strong a hold the ballet has upon an audience, especially when given in a highly artistic manner, with a fine orchestra, and with the accompaniment of music by distinguished composers, was shown on Tuesday afternoon at a matinée, when the Metropolitan Opera House was crowded to the doors, in spite of the unpropitious weather.

Whether the vogue of the Russian ballet, which was so tremendous last year, will be as strong this year remains to be seen.

Some of the old members, including Mr. Mordkin, are with us again, though the great star of the combination Mme. Pavlova, has been replaced by Mlle. Geltzer a very charming, graceful and effective dancer, who labored however, under the inevitable comparison which was instituted between her work and that of her sylph-like and delightful predecessor of last season.

And this brings me to say how difficult it is for any one, whether singer or dancer or player, to appear before an audience where a predecessor in something like the same work, has made a distinctly favorable impression. It is not merely that comparisons are inevitable but that it is so difficult, after a certain standard has been established, for anybody however excellent, to come up to the standard in the minds of those who unconsciously will be prejudiced in favor of the first person whom they heard or saw.

That is one of the reasons why so many people will tell you that we have no singers like those of old, we have no actors like those of old—which is by no means always true, but does mean that, in times past, certain singers or certain players made so distinctive an impression that nobody, however excellent, coming after, could remove it, or even disturb it!

So the promoters of the New Theater, which set out with such a great burst of trumpets, not only to reform our stage, but to give operatic performances, particularly of French operas, which needed more intimate relation than could be provided for on the large stage and with the large auditorium of the Metropolitan Opera House, have decided to abandon the project and also to abandon the building of another theater on the ground already purchased by them, which was to remedy the defects of the first building. They propose to let the whole matter rest for further consideration or at least, as they say, till they can secure the right kind of manager and the right program of action.

The thing was doomed from the outset. To begin with, the auditorium of the New Theater was altogether too large for comedy and fitted therefore only for productions of spectacular drama, which it was not understood to be the purpose of the founders. Then, while in a sense it was fitted for *opéra comique*, the arrangement of the house was such that it developed about the worst acoustic of any public auditorium in the city. So that, to start with, the house itself was a failure.

The next mistake made by the founders was to import from London a very estimable man who had had no opportunity whatever of acquainting himself with American ideas and tastes, and so was misled, at the very outset, to pose as a mentor in matters dramatic rather than as a manager who desired to give the public entertainment of a high character.

In the next place a great deal of money was frittered away in dilettante management, which could have been saved had a thoroughly competent American business man been at the helm.

All this was complicated, no doubt, under the direction of the imported English gentleman, by an exceedingly offensive attitude toward the press, the result of which was that valuable influences were antagonized which were more than ready to uphold the new venture. And the mistake was made, as is so often made by very rich men, that they were independent of the public and of the press, so that the policy represented in the attitude of the management was a kind of a cross between the late Wm. H. Vanderbilt's "The public be damned" and the late Mr. H. H. Rogers's dictum, "The press can go to the devil!"

Finally, to cap the climax of misadventure, the society element, which had the enterprise in charge, desired to maintain the same exclusiveness at the New Theater which it had successfully obtained at the Metropolitan. It made the mistake that with but one opera house going it could dictate its own terms to the public but with the competition of all the other theaters it was not in the same position to dictate terms at the New Theater.

This attitude of exclusiveness was evident in the very demeanor of the ushers, who looked upon anybody who did not come in evening dress with supercilious insolence.

So, in the end, the press became indifferent and the public decided to stay away.

The enterprising millionaires who undertook the venture might have seen their project crowned with success and applauded by a grateful public, whereas now they have spent a great deal of money to find out that there are some things which the American people will not do, and that is to go to any place where they are simply tolerated rather than made welcome.

It is well for a column conductor (no, it is not our "F. P. A." of the *Mail* this time) to be on the lookout for material, but a man is likely to make an error in the fourth dimension if he does not look out.

This thought is prompted by the fact that Irving Weil, in his music column of the *Evening World*, recently was inspired to holy zeal mingled with righteous indignation, and passion for the execution of judgment, because of a remark which he heard a man make at the recent Ariani recital. He began by indulging in a little philosophy concerning people "who consider themselves musicians, and yet disclose enough ignorance about their art to make a bricklayer lose his job if he knew as little about his craft."

Ariani played Schumann's "Carnival" Suite, and one of three men sitting immediately in front of Mr. Weil "catapulted this remark upon the atmosphere":

"Oh, this thing is all very well, and some of it is pretty, but I don't see much in it, and what does that last movement mean, anyhow?"

The movement in question was the "March of the Davidsbuendler."

Then Mr. Weil indulged in several sticks more of philosophy. While I was not one of the three persons sitting in front of Mr. Weil I nevertheless happen to know the gentleman against whom his philippic is directed, and whose musical knowledge is not at all below par, but who has a sophisticated, sardonic and cynical manner, of a kind that ought to assure him a position on the *Sur* if he should take it into his head to want one. It would not surprise me if he could tell Mr. Weil a number of interesting and novel things about Schumann.

So I don't know just who the joke is on, Mr. Weil or my friend who affects the style of remark in which Mr. Weil happened to catch him. In these sophisticated days if one is on the hunt for chance remarks, he should give as much attention to the tone in which they are uttered as to the matter itself.

Just when we are getting over the shock of the discovery of Erich Korngold, who writes Straussian harmony at thirteen, a new prodigy is inflicted upon us who boasts but seven years, and who writes "symphonies, sonatas, melodies (this isn't rapping the symphonies and sonatas, is it?), fugues and duos for violin and piano, all of which have provoked the admiration of the professors at the Conservatoire."

I would be more inclined to credit the new prodigy with high ability if I could be brought to think that the words "the admiration of" in the above sentence were inserted by mistake or malice. If the report had said that he has written works which have provoked the professors of the Conservatoire, I fancy there would be some hope for him. The report further says that young Guillon, which is the infant's name, "plays the piano perfectly." Fine! Couldn't we get him to give a recital in New York and show us how it is done?

The report goes on to say, "But his chief ability seems to be that of composing." That is the kind of a poser that Schumann gave us when he wrote on one of his compositions the indication, "as fast as possible," and further along, "a little faster." That is, Rene Guillon plays the piano perfectly but he composes more than perfectly. Truly, he is a superman at seven.

This report from Paris is a peach. It says that his ability developed suddenly one day after hearing a military band play "Chopin's Musical March." For my part I much prefer the unmusical ones. They are much more up-to-date and modern.

Here's to Rene Guillon! Long live the infant prodigy!

* * *

One of my devils laid on my desk the other day the card of Miss Ida Hjerleid-Shelley, who instructs the uninitiated of a California town in piano forte, harmony and sight reading. Under the name, in parenthesis, was the following: (Certificate of Barth).

There is no end to the ingenuity of these typesetters. Who but a compositor would find so apt a place to substitute an "a" for an "i"?

* * *

The press of the country rang with the downfall of J. Pierpont Morgan when he slipped with the collection plate in church recently. And now the same thing has happened to Dr. Frank Damrosch at a Kneisel Quartet concert. Not that Dr. Damrosch was passing a collection plate at the Kneisel's, but that he slipped.

There was a time when it was supposed that to make a slip in public was a disgrace. To do so now is to stand—pardon me, I should say fall—with the great.

Your

MEPHISTO.

"OBERON" SUNG IN BRUSSELS

Old Weber Opera Still Potent to Arouse Great Enthusiasm

BRUSSELS, BELGIUM, Dec. 23.—American and Continental operatic managers were present in force at the Brussels Opera House for the recent performance of Von Weber's "Oberon," an opera seldom given, partly on account of the complicated stage-management necessitated. The music has kept its freshness, its warm, rich color, its gayety and its soundness perfectly and aroused the cosmopolitan audience to great applause, which King Albert and Queen Elizabeth led. Oberon's part was taken by a woman, Mlle. Heldy, who sings well and has good stage presence. Mme. Neral, who took the part of Resia, is exactly the right type, with a warm luscious voice fit for a Caliph's daughter, while Mlle. Symiane, who played the part of her confidante, Fatima, was perhaps, with Cherasmin, the greatest success of the opera, for she sang and acted charmingly. Signor Ponzo had the comic rôle of Cherasmin and his capital singing and droll acting earned him great applause. The part of Huon, the tenor, is difficult, but the singer chosen looked like a tenor—which comment may be interpreted in different ways.

It is probable that the production will be taken to London next season, and later to New York.

"Did Algy make a hit at the literary club?"

"I guess he did. He pronounced 'Les Miserables' in a brand new way, and then alluded to it as Victor Herbert's masterpiece."—*Pittsburgh Post*.

Do You Love Opera?

IN ATTENDING OPERA what one wants is the *Story* in few words. *Opera Stories* fills this want. It contains the Stories (divided into acts) of 163 Operas, 5 Ballets, and D'Annunzio's Mystery Play, *The Martyrdom of St. Sebastian*. It gives the stories of *La Forêt Bleue*, *Cendrillon*, *Lobetanz*, *Mona*, *Le Donne Curiose* and other recent operas; also of all Standard Operas. *Opera Stories* contains portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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HENRY L. MASON, 188 Bay State Road, BOSTON

NEW YORK MUSICIANS OPEN THEIR NEW CLUB

Rooms in Forty-fifth Street Afford
an Attractive Social Meeting
Place for Professionals

AT last the musical people of this city and its environs have a real home in the Musicians' Club of New York which held its opening reception on Wednesday evening, December 20, in the club rooms at No. 62 West Forty-fifth street. About 800 members and guests of the newly-formed organization thronged the attractive rooms from nine till twelve. A collation was served from the buffet and the success of the Musicians' Club was toasted. Informal sociability was the keynote of the evening and the rooms, decorated for Christmas time, echoed with the real Yuletide spirit.

To welcome the guests and to inaugurate the club, Hans Kronold, of the board of governors, made the following address:

"Long before the Star of Bethlehem proclaimed 'Peace on earth and good will to men' had music been practised. In fact is safe to say that at the very beginning of the world the mother found it more effective to put her baby to sleep by music than by speech, and at all times the people glorified their 'Supreme' by songs or shouts rather than by speech.

"It is far from being my intention to entertain you, my dear colleagues, by reciting musical history, but I wish merely to have you consider for one moment the origin and development of what we call the profession of music.

"In times almost immemorial music was practised by priests of a thousand sects to lend mystery to their services. Later it became a subject of scientists without the slightest thought as to its ultimate beauty and mission.

"In the early Christian era it was not merely an ornament to the divine service nor a comfort and a consolation to the martyrs of Christendom but it was a song of rejoicing and of welcome to new life and redemption. And so we find under the wings of the church men at work to create the principles upon which this 'Beautiful Child' called 'Musica' could be nourished and developed into an exquisite type of a goddess with all her glorious apostles carrying her message to the world.

"This young child, when still in her infancy, deserted her good nurse, the Church, and ran away into the world to sing merry songs, and only later, repentant of her ingratitude, rewarded her mother by adorning the holy words of both the Old and the New Testament with her glorious dress, 'The Art of Music' in its perfection.

"I must return to the earliest time for one moment in order to trace clearly the origin of what we may call the profession of music.

"At the fall of Rome the first sign of this event was the neglect of the various arts, and until our art of music was merely used by slaves to attract to the charms of the degraded women of Rome, the fall was not complete.

"Only after the Church of God took firm root in the hearts of the people music became a profession created by the Church for the Church. To the masses music was a thing so incomprehensible that only one kind of profession was in existence, namely, the church organist and choir-master. And so to-night I greet at first the great, great grandchildren of their fathers—our colleagues who have the noblest of all missions in the art of music, namely, to aid in the divine services of God. With this beginning of a profession goes hand in hand that of the composers who follow their fathers on this noble path. May they take as their example the insignificance they attach to money and wealth.

"In this moment, at this event, we want to remember three of our leaders, Nevin, MacDowell, and Bruno Oscar Klein.

"I next welcome the children of the singers who excelled in their masterly way the works of the previous missionaries of our art. They are never to be forgotten, thanks to the men of our day who devote their energy to the interpretation of the works which almost five hundred years ago were sung by your fathers. I welcome the singers in our profession.

"The natural outcome of the above-mentioned professions was the development of the existing instruments and the invention of new ones. And with this thought I welcome to our Musicians' Club those men engaged in this noble profession, our children of the organ, piano, and orchestral instrument builders.

"And now little orchestras sprang forth and played their merry and quaint tunes, and grew until it was necessary for one

mind and one heart to handle them. And thus came forth the conductor to bring us the message of the orchestra, the thoughts of the genius, in unity and harmony complete. And to-night, at the union of the musical profession, we remember gratefully the works of Dr. Leopold Damrosch, Theodore Thomas and Anton Seidl. And those who may long be with us and who adorn our club with their presence, the two illustrious sons of Dr. Leopold Damrosch, and our young conductors who are

come of it all. Everything is harmonious except the musical profession, all augmented and diminished. But why wonder at the lack of harmony? Frau Musica became old and gray from wandering from one land to the other. And here in our glorious land, America, she had no lasting place of rest. And so with our wishes for a merry, merry Christmas we beg her enter in this home and may she find here peace and harmony for ever."

After the majority of guests had left, at

is in brown with woodwork of light oak. As the club has just moved into its home the final touch of coziness has not yet been added, but even in the unfinished state the rooms are most comfortable. Two more pianos will be added so that the musicians will not be confined to the one room. Files of periodicals and the library are also additions contemplated in the near future.

The club rooms will be open to members every day and evening, including Sunday; will have telephone and messenger service, and the house committee expects to provide all possible conveniences and advantages. A Japanese servant has been engaged and he will be prepared to serve luncheons or meals of any kind from the club buffet.

It is the idea of the board of governors to make the club a haven of rest for the musician whether he is the president of the club, David Bispham, or an obscure aspirant living in a hall bedroom. Special features will be made of the Sunday evening gatherings, as that is the musician's night for relaxation and rest. On New Year's eve particularly the club will be a scene of gayety. It is brightening the lives of those in the profession for which the club was founded. But when musical people meet in such an association as this something of uplift is sure to result from the pursuit of happiness. That is the underlying mission of the Musicians' Club.

Chicago Musicians in Berlin

BERLIN, Dec. 23.—Ruth Klauber, pianist of Chicago, was the soloist with the Philharmonic Orchestra on Wednesday evening and achieved a pronounced success. Miss Klauber's teacher, Professor Peinze, of Chicago, conducted the orchestra. Another Chicago musician, Dr. Hugh Schussler, the basso, has been engaged by the Elberfeld Municipal Opera, and made his first appearance there as *Mephistopheles* in "Faust."

PASSED AWAY

Karl Hoschna

Karl Hoschna, the musical comedy and light opera composer, writer of "The Three Twins," "Madame Sherry," "Dr. De Luxe," "The Wall Street Girl" and many other well-known musical pieces, died at his home, No. 141 Cathedral Parkway, New York, on Saturday. Death was due to heart failure resulting from cirrhosis of the liver, with which he had been afflicted for a considerable time, and which had kept him confined to his bed for several weeks. He was born in Austria in 1876 and when a young man served in a military band in the Austrian Army. At the age of twenty-one he came to this country and was for several years connected with a number of prominent bands and orchestras.

About ten years ago he joined the staff of M. Witmark & Sons and continued with them until his death. Early in his career with this house his remarkable ability as a composer was recognized, but it was only during the last five or six years that his work attracted wide attention. While his music in "The Three Twins" immediately placed him in the front rank of light opera composers his greatest triumph was "Madame Sherry," the tuneful melodies of which are as well known in Europe as in America. Mr. Hoschna leaves a widow and two daughters—Frances, aged seven, and Annie, aged three.

The funeral, which was largely attended, took place on Tuesday, and the interment was at Greenwood Cemetery.

Emily Howard

ST. LOUIS, Dec. 22.—Emily Howard, pioneer St. Louis newspaper woman, linguist, former school-teacher and music critic, died yesterday at St. John's Hospital, where she had been since September. Miss Howard received her education in a village near Munich, in which she was born. When seventeen years old she emigrated to America and came directly to St. Louis, where she became active in German circles. After fifteen years of school teaching, Miss Howard began work as a newspaper reporter, writing at various times for the *Post-Dispatch*, *Globe-Democrat* and the *Republic*. Until recently she was attached to the staff of the *Times* and was for some time in addition a correspondent for MUSICAL AMERICA.

Mrs. Nina Sutherlin

CHICAGO, Dec. 25.—Mrs. Nina Sutherlin, the mother of Mrs. Theodore S. Bergey, the pianist, passed away last Tuesday night at the Bergey residence, No. 5412 Lexington avenue, where she has resided for sixteen years. The end came very suddenly and unexpectedly. Mrs. Sutherlin was a woman of remarkable force and mental attainment.

C. E. N.



—Photographed for MUSICAL AMERICA by Joseph R. Gannon.

Reception Room of the Musicians' Club of New York

fast and with surety climbing the ladder of fame.

"Then the virtuosi began to strive, and here is to the instrumentalists of our club!

"Then came the most important of all, when everybody started to play the organ and piano, to sing and to compose; and amidst the blasting of brass instruments a

twelve o'clock, forty or fifty kindred spirits remained to close the festivities with a little more informal merrymaking. Various people sang, including Frank Croxton and John M. Fulton, the treasurer of the club. Frederick Schlieder played, and then J. Christopher Marks, the organist, played a popular waltz to which some of the guests danced.



Smoking Room of the New Musicians' Club

chaos resulted which made it necessary to have some one to 'knock' for order. Everybody in the profession thought he was the best, and only his was the right to make music, and so it was necessary to create an investigation committee to look into it. They sometimes had to use instruments of torture to make the professional musician know that he is miles away from normal, or, as we now call it, 'off his base.' And so I welcome the most popular men in the profession, the critics, or the 'press.'

"And everybody scratched and piped and hit the piano, but no money came out of the instruments to pay the rent. And all was for glory, but the commercial world did not understand what it all meant, and they insisted that we, like everybody, pay for what we got. The professional musician knew how to make music, but not how to make money out of it. And so our friends came to our rescue—for those who compose, the publishers; and for those who sing and play, the impresario; and we now welcome them in our midst.

"There we are. This is the natural out-

This club, the newest of our musical organizations, has been organized to promote the social and professional interests of its members. Although frankly planned and operated on a strictly social basis, the professional advantage of personal and friendly intercourse among those in various branches of the profession is evident.

The membership of the club is divided into three main classes. The first is the active members—professional musicians residing in New York and vicinity, and includes musical managers and agents, musical critics and musical writers. The next class is composed of those professional musicians who reside outside a radius of twenty-five miles of New York—the non-resident members. Then there is the associate class, of those not professional musicians, but with an interest in the club and its objects.

The club rooms, occupying the entire fifth floor of the new building at No. 62 West Forty-fifth street, include a central reception room with a grand piano, a large room for ladies, and a men's smoking room and buffet. The general decorative scheme

THE BRAHMS CONCERTO CONTROVERSY

Harold Bauer contributes to a discussion which began in a review of his performance of that work with the Philharmonic Orchestra

ANTI-BRAHMSITES and pro-Brahmsites may always be depended upon to provide an interesting controversy as to the merits of that composer. In MUSICAL AMERICA of December 9, Arthur L. Judson, a member of the staff, commented on Harold Bauer's performance of the seldom heard Brahms D Minor Concerto with the Philharmonic Orchestra. He maintained, in this article, that the audience applauded not because it understood or appreciated the composition, but because of its admiration of Mr. Bauer's playing.

"And of all Brahms's works," according to Mr. Judson, "this concerto is the most impossible to understand, not only on first hearing, but on the tenth, the twentieth hearing. Not that its melodic and harmonic outlines may not be analyzed, not that its formal structure may not be discerned, but because it is conceived in harsh erudition and scored in the depths of musical gloom. * * * Brahms clings to his subject-matter and reiterates it so constantly and insistently with such minor concessions to beauty that it begets a grouch in the normal music-lover."

Following this article came a reply from Loudon Charlton, Mr. Bauer's manager, who contended that the "thousands of real music lovers who are subscribers to the Philharmonic concerts appreciated the Brahms Concerto, understood it and revered it in the same spirit as did Bauer and applauded heartily the performance of it. Thus the Philharmonic performed in a most conspicuous manner one of its fundamental functions—that of presenting the most serious classics regardless of whether or not they are grateful."

Then, Mr. Bauer received this letter from Mr. Judson:

My dear Mr. Bauer:

A letter of friendly criticism from Mr. Loudon Charlton, your manager, concerning a recent article on Brahms which I wrote, and which appeared in MUSICAL AMERICA, has suggested to me that perhaps you have viewed the sense of the article from a wrong standpoint. I am therefore writing you to explain my attitude toward you personally.

I suppose that I am one of those unfortunate (or fortunate, as the case may be) individuals who is constitutionally unable

to appreciate the compositions of Brahms, as a whole. Certain of the orchestral works and concertos, quite a few songs, and the violin sonatas, (which I play) as well as some of the choral works, I both enjoy and appreciate, but other of his compositions are absolutely distasteful to me.

Brahms is, to me, a composer of greatly uneven production, but I do not assume for a moment that my judgment, being the opinion of one who is prejudiced, is, or can be, at all final. It may be that the concerto, which you play, and which does not appeal to me in the slightest, is the finest work which Brahms has done, and will be so recognized when it is heard more often.

There can be no doubt that the man who, in the face of a general lack of interest on the part of the public, plays such compositions, is a man who is deserving of the highest commendation. In New York we have had program after program containing the more hackneyed works of the great composers, with the result that we have developed a sense of appreciation only of the obvious—such an attitude, of course, has its manifest shortcomings.

My attitude in the Brahms article was concerned primarily with the attitude of the audience. As a musician, I failed to understand the Brahms on the first hearing, and I have no doubt that the audience, ninety-nine per cent. of whom heard it then for the first time, failed in a like manner. The work is one which is forbidding on first hearing, and of such tremendous content that its appreciation on such occasion indicates the possession of an abnormal and most acute sense of musical values. I cannot bring myself to believe that the average Carnegie Hall audience is either abnormal, or tremendously acute.

On the other hand, in face of all these things, the audience applauded considerably, which I considered as a tribute to you personally, and to your abilities as a performer. There is no doubt, and was none in my mind when I wrote the article, that the performance *per se*, was one of remarkable achievement. There are many artists who can play with success the obvious compositions because the way has been blazed for them, but the artist who can take a concerto about which there are few, or no, traditions, play it before a hostile audience, and practically win success in spite of this, is usually a man of independent intellect, and of consummate ability.

I wish to commend your program in your recital of yesterday. In it again you showed your absolute independence of critics and public by presenting a program that was unshackled and which portrayed the more intimate sides of the several composers. It requires courage of no mean order to present a program such as you performed yesterday.

I trust that this letter will explain my attitude more fully and that you will realize that I had no intention whatever of commenting, excepting in the highest terms, on your ability as an artist and thinker.

With very best wishes, I am,

Very truly yours,

ARTHUR JUDSON.

To which Mr. Bauer, under date of December 16, replied:

NEW YORK, Dec. 16, 1911.

My Dear Mr. Judson:

In answer to your letter of December 13 I must say first of all that you are quite mistaken in supposing, as you evidently do, that Mr. Charlton's criticism of your article on the Brahms concerto was inspired, either directly or indirectly, by any personal feelings of mine. And while I appreciate your courtesy in writing to explain your attitude I am happy to assure you that I did not for one moment imagine that the article contained anything that was unfriendly toward me personally.

On the other hand I will frankly say that I disapprove extremely of the article in itself and I deplore the conditions which make it possible for you to influence public opinion by the publication in a journal, presumably devoted to the highest musical interests, of assertions which have no basis in facts. I do not propose to take all of

your statements in detail but will merely refer to one or two of them. You say, as if it were an established fact, that it is impossible to understand the Brahms concerto even after hearing it ten or twenty times. A moment's reflection will, I feel sure, show you that this conveys the implication that not even a professional musician can understand it unless he has heard it more than twenty times and consequently not only is an adequate performance impossible unless at least twenty rehearsals have been held, but anyone pretending to enjoy it after a first hearing must either be a fool or a liar. I do not believe that you intend to convey that impression but it is one that undoubtedly results from the reading of your article.

Naturally, an earnest student, unable to grasp fully the musical content of such a mighty work on a first hearing will be liable, after reading your authoritative and uncompromising words, to renounce in advance, as a hopeless task, any further study of the concerto, and I cannot sufficiently deplore the harmful influence of your article considered from this standpoint.

Now, in regard to your question "Why did the audience applaud?" while you answer it yourself by saying that the applause was no more than a recognition of my qualities as a pianist I think that this answer is wrong and misleading. You will probably admit that the concerto contains little or nothing that can be called effective pianoforte writing; in fact, the objection most frequently put forward to the work is that it is not, properly speaking, a piano concerto at all, but a symphony. There is absolutely no opportunity for display of any kind on the part of the virtuoso, consequently if an effect is produced it must necessarily and obviously be an effect of the music itself and nothing else. The public does not applaud the mere efforts, however sincere and well intentioned, of an artist to make an uninteresting composition effective.

There are many musicians in America to-day who realize that the standards of musical culture can have only one solid and definite basis, that is, reverence for the work of great men. These musicians are endeavoring to build up education upon such lines in face of greater difficulties than have previously existed in any other country and it is a thousand pities that any part of this work should be demolished by assertions which transpire on examination to be based upon insufficient knowledge of the subject matter. I fully agree with you that blind and unintelligent hero-worship is an undesirable thing and I would by no means debar criticism on the productions of even the greatest men, but to dismiss with a few contemptuous words a great work for the simple and avowed reason that one does not understand it seems to me a great deal worse, for nothing can possibly be gained by such an attitude, either in emotional or intellectual culture, whereas the hero-worshipper at least has the satisfaction of imagining himself at a shrine where only noble and elevating thoughts and influences are permitted to enter. The practice, very characteristic of this country, of giving undue and entirely disproportionate value and prominence to purely individual preferences and prejudices is, I think, regrettable in many ways and should be discredited. Fortunately, history has shown in the past and will probably continue to show in the future, that the verdict of the public, considered from the largest and most vital standpoint, is the truest opinion in the long run and ultimately prevails notwithstanding the barriers that are so frequently erected against progress by the specialist and the critic.

I have only to add that your letter has called for a candid and sincere reply, and I have given it in the same spirit as your own, which I trust you will realize and accept accordingly.

Yours faithfully,

HAROLD BAUER.

The Press Agent's Dream
[Berthold Neuer, in the New York Evening Sun.]

One December morn the Czar arose
And out of the window poked his nose.
Said in the while he donned his clothes:
"Where are my Balalaikas true,
Where's my entrancing, dancing crew?
Too long in America they sojourn,
To return to me, they soon will learn."
An order given, a cable sent,
And back to the Volga most of them went.

SCHUMANN-HEINK sings: "A Dutch Lullaby," and ALMA GLUCK "Come Down Laughing Streamlet," by

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Other Songs: "Will o' the Wisp," "Ishtar."

ARION CLUB'S "MESSIAH"

High Honors to Soloists in Providence
Oratorio Production

PROVIDENCE, Dec. 26.—"The Messiah," the first oratorio produced from a previous season by the Arion Club, brought forward Reed Miller, tenor; Clifford Cairns, basso; Grace Kerns, soprano, and Mabel Beddoe, mezzo-soprano as soloists last Tuesday evening. The work, conducted by D. Jules Jordan, was splendidly sung by the large chorus. Reed Miller's "Every Valley Shall Be Exalted" was remarkably well delivered, and Miss Beddoe's performance was given with genuine artistic spirit. The singing of Miss Kerns, who was heard for the first time in Providence, and Mr. Cairns was admirable in every respect.

The club was assisted by the Boston Festival Orchestra under John Cromly. Its playing of "The Pastoral Chorus" was one of the most enjoyable features of the evening. Walter Smith was the trumpet soloist with the orchestra. Helen Hogan was the organist.

G. F. H.

JOSEF LHÉVINNE HERE

Eminent Russian Pianist Returns for a
Mid-Winter Concert Tour

Josef Lhévinne, the eminent Russian pianist, arrived in New York December 27 on the *Olympic* for a mid-Winter tour under the management of Loudon Charlton. He has been engaged by the New York Philharmonic Society for six performances (three in New York and three in other cities), a rare distinction accorded only to soloists of the highest rank. His recent successes on his Russian tour just completed, as also at Antwerp, Vienna, Berlin and other European capitals, confirm the lavish tributes of the American press and indicate anew that he stands among the few truly great interpretative artists.

Often compared with Rubinstein, there is probably no pianist to-day on whom the mantle of the great master could so justly fall as on his distinguished countryman Lhévinne.

Singing in the Open Air

"Singing in the open air, when particles of dust are blowing about, is particularly bad," said Bernice de Pasquali, the coloratura soprano, in a recent interview. "The throat seems to become irritated at once. In my mind tobacco smoke is also extremely injurious to the voice, notwithstanding the fact that some singers apparently resist its effects for years. I once suffered severely from the effects of being in a room filled with tobacco smoke and was unable to sing for at least two months."

Hugo Kaun's setting of Psalm 126, for chorus, solo quartet and orchestra, was recently given in Posen with marked success.

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ECHOES OF MUSIC ABROAD

Puccini Chooses Spanish Comedy for His Next Opera—Municipal Subsidy Will Keep Berlin's Co-operative Philharmonic Orchestra at Home All Year Round—Germans Plan Symphony House as a National Honor to Beethoven—When Thibaud and Casals Played Brahms in a Café at Nice—Paris to Hear an Italian "Elektra"

RUMORS of "Bridal Wreaths" of the early Victorian period for Miss Farrar notwithstanding, Giacomo Puccini has chosen as the framework of his next lyric drama a comedy entitled "Genio allegro," well known on the Italian stage as the work of the Spanish comedy poets, Serafino and Joaquino Quintero. "Next," it is assumed, may here be taken at its face value, as the Dutch poet whom Puccini commissioned to write a libretto around the picturesquely painter of Haarlem, Franz Hals, has not yet completed his work.

OF all the orchestras of Europe none, with the possible exception of the Vienna Philharmonic, can boast a higher standard of general excellence than the Berlin Philharmonic. And it is worthy of special note that since its inception this orchestra has been run on a strictly co-operative basis. For this reason it does not relish the defection of members of distinctive usefulness and long standing; for instance, Anton Witek's departure for Boston, after being its concert-master for many years, caused a good deal of resentment, inasmuch as the other members felt that Witek was leaving them in the lurch.

For two or three years past the orchestra has had rather rough sledding, but now its troubles would seem to be over, for it is assured henceforth of municipal assistance to the extent of \$15,000 annually. This subvention was finally secured a few months since after prolonged negotiations. The stringent conditions imposed by the city in making the grant are now made known:

"This orchestra of seventy members is required in return for the municipal subsidy, to give 35 concerts at reduced prices during the 17½ weeks from June till the end of September of each year—that is to say, two a week—and in Winter, five, also six special matinée concerts for students, for which no admission fee will be charged. In addition, the orchestra agrees to participate in municipal celebrations without extra remuneration.

"The programs for the concerts are to be made out by the orchestra's director and submitted to the Magistrate every month for approval. The smallest personnel of the orchestra is fixed at fifty-five. The lowered prices for the forty public concerts aforementioned will be seven and a half cents. The entrance to the students' concerts will be absolutely free.

"The orchestra is not allowed to accept a permanent engagement elsewhere. On the other hand, it may undertake occasional 'guest tours,' which may take place during the period between May 1 and September 30, but never exceed a month's duration. Each member is permitted a vacation of four weeks; this should be arranged so that during the months of June, July, August and September only fifteen members may be absent at one time, or, in other words, that at no time during this period shall the orchestra be less than 55 men in numerical strength."

A GERMAN Symphony-House is the object of the most recent agitation in the Fatherland's music world, and the promoters of the scheme have organized themselves into a society, of which Max Schillings, the composer and now Stuttgart's General Musical Director, is a prominent officer. Possibly the initiative shown by the Dutch in building a Beethoven House at The Hague has stirred up the Germans.

The society will make it the aim of its existence to secure funds for a symphony house to be erected somewhere in the heart of Germany as a national honor to Beethoven. In this building the more important symphonic and choral works of the Bonn master would be performed.

While the architecture has been entrusted

the narrative. "We had supped well after the concert and were sauntering along the Grande Avenue chatting, when Thibaud invited me to split another bottle of wine with him, whereupon we went into a nearby café-restaurant. It was quite an insignificant place, but it was supposed to have good wine according to Thibaud, who was well posted. In the rear was playing a little salon orchestra which was conducted by an old man with his fiddle and bow in his hands. Hardly had we been sitting there a quarter of an hour when a member of the orchestra came to Thibaud and informed him that the *chef d'orchestre* desired to speak with him during the intermission. Thibaud was not a little astonished at this summons, but decided to obey it, and accordingly betook himself to the orchestra leader when the intermission came and respectfully asked him why he wished to see him.

"They tell me you are a fiddler," the conductor began.



Reynaldo Hahn at Work

As a composer of graceful songs with a certain elegance of style Reynaldo Hahn has made a place distinctively his own among the modern Frenchmen. Last year he extended his scope by composing a ballet, "La Fête chez Thérèse," which was produced with marked success at the Paris Opéra. Since then he has written another ballet, "Le dieu Bleu," which will probably be staged this Winter.

to Ernst Haiger of Munich, the society has decided in advance that the orchestra pit shall be so planned as to permit of being sunk for purely orchestral works, and this raises the question whether invisibility improves the tonal quality of the Beethoven orchestra. Ernst Von Schuch, Dresden's veteran conductor, is unalterably opposed to the Bayreuth model, even for Wagner.

* * *

PABLO CASALS, still a stranger to these shores but financially none the worse off for that, in view of the high fees and the numerous engagements he can command in Europe, is as distinctively unusual as a 'cellist as is, say, Fritz Kreisler as a violinist. He has established a new standard of 'cellistic art and few indeed are the great performers of either violin or piano that are offered so many desirable appearances. In due course we shall doubtless have him here for a tour perhaps also his wife, whose attainments as a 'cellist are scarcely eclipsed by his own. In the Vienna *Konzertschau* Casals tells of a prank in which he joined his partner of many concerts, Jacques Thibaud, the French violinist, at Nice last Winter, a prank of the kind that all celebrities love as an occasional diversion.

"Last Winter in Nice I met my good friend Thibaud, who had just given a concert there with colossal success," so runs

"I am," returned Thibaud. "Now," explained the other, "I am going with my orchestra to spend the Summer at the French Bad Saint Blank (mentioning a place that Thibaud had never before heard of) and I wanted to ask you whether you would like to accept the post of solo violinist."

"Oh, very gladly," replied Thibaud, who began to relish the joke, "but I am not cheap. Herr Direktor. I get \$40 a month."

"Well, I can't pay that much, it is true," said the conductor, "but I might eventually agree to \$30. You would have to play a solo twice a week, though."

"All right," said Thibaud very seriously, "I will accept those terms. Couldn't you make use of a good 'cellist, too?" and he pointed to me.

"Why not, if he is a good one?"

"Then couldn't you make out the contracts for us right away, so that we may have something to show for it?"

"Oh, not so fast, not so fast," replied the strict orchestra leader, clapping Thibaud paternally on the shoulder, "you must both have a try-out first."

Thibaud promptly declared himself ready for that and it was arranged that we two should appear in the restaurant on the following evening at seven o'clock. Punctually we were on hand with our instruments under our arms. The regular accompanist,

Emil Lamberg, who was staying in Nice with me, also came along. The place was already half filled and the people looked on in wonder as we unpacked our instruments. Lamberg sat down at the piano and he played—Brahms's Double Concerto! Despite the fact that the piano was a wretched affair and the acoustics of the room were not of the best, our 'future chef' became quite perplexed during the first measures. He stood there like a pillar and listened most attentively.

"In the room, where it was habitually noisy and turbulent, there was a breathless silence. After the first movement a storm of applause broke loose. Somewhat embarrassed, the 'conductor-in-chief' thanked us for the trial appearance, for by this time he began to suspect that we would not accept the engagement at Bad Saint Blank. We then invited him to drink a bottle of champagne with us and after the first glass he expressed his profound regret that he had not engaged us the day before without a trial!"

* * *

LAST week's silence at the London Opera House is being atoned for this week with eight performances, and to five of the eight Felice Lyne is lending the refreshing charm of her youthful voice and appearance. A Boxing Day revival of "The Tales of Hoffmann" brought her forward in two new rôles, *Antonia* and *Olympia*. Besides appearing in the first repetition of the Offenbach work on Saturday she was to sing *Lucia* twice and *Gilda* also during the week.

"Tales of Hoffmann" with Maurice Renaud in his three incomparable personations, Lina Cavalieri as a radiant Giulietta and the new American soprano in the other two leading female rôles, may prove an essential novelty even to a public that Thomas Beecham fed with it to satiety last year. That the astute Oscar is determined to train his new prima donna along generally useful lines so that she need not be limited to the old coloratura operas is also evinced by the fact that he has chosen her to create for London the name part of Massenet's "Jongleur de Notre Dame." Can it be that he hopes to make her a combination Tetzlitzini-and-Mary Garden?

Already the Covent Garden directors announce the opening of their next "grand season" on April 23. The success of the Autumn season of German opera has induced them to arrange again a series of German performances, including the complete "Ring" at the beginning of the Spring season.

* * *

PASSABLE parlor pianists are much more uncommon than accomplished amateur violinists, in England at any rate, according to Dr. Ralph H. Bellairs, of Oxford, who insists that the mechanical pianoplayer should not be permitted to discourage amateur ambition. The prevailing low standard achievement he ascribes to inadequate teaching.

"To those of us who move in what is known as 'Society' nothing can be more noticeable than the absence of the amateur pianist of the most meagre pretensions either as an accompanist or as a soloist," he writes to the *Musical News*. "Excellent violinists—I mean really excellent amateur violinists—one meets comparatively often, but pianists are practically non-existent. Recently I heard one of this species attempt to play quite a simple accompaniment to a simple song. She had previously played, if one can say 'played,' a rather brilliant solo abominably—well, I can only say that the singer had my sympathy in the fullest sense of the word! It was appalling—nothing less."

"I hear some one saying, 'Yes, but the mechanical pianoplayer has eliminated the amateur pianist.' If this is true, which I for my part deny, one must ask *why*? I have never heard a mechanical piano used at an evening musical party, the scene of the efforts of the amateur under normal circumstances. Besides, the mechanical instrument cannot play accompaniments excepting under great restrictions, which are wholly inadequate to meet the requirements of the 'tempo rubato' vocalist we all wot of. I stoutly maintain that the amateur pianist is a necessity in the *real* sense of the word in a society of even decent cult-

[Continued on page 30]

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Bureau of Musical America,
5, Villa Niel, Paris,
December 14, 1911.

THE theatrical society, "The Thirty Years of Theater," which is a philanthropic organization furnishing pensions to its members after thirty years on the stage, celebrated its tenth anniversary by a gala performance given Sunday last at the Opéra.

The performance, while not of an official character, gained added interest by the presence of the President of the Republic, who wished to prove by his attendance the great interest which he takes in the welfare of those who devote their lives to an art which has made for France a world-wide reputation of excellence. The opera house was overcrowded with an audience such as has rarely been seen before at any gala event there. It comprised every one who is anybody to-day in France in the world of letters, art, drama, and music.

The program, which was composed exclusively of selections from Massenet's masterpieces, was interpreted by every star of note which shines to-day in the theatrical firmament of Paris. It comprised the overture of the "Roi de Lahore," the last act of "Don Quichotte," the second act of "Thérèse," the third act of the "Cid," the third act of "Manon," the ballet of "Thaïs."

In the meantime Massenet himself accompanied on the piano an interlude, in which there appeared Mmes. Litvinne, Grandjean, Héglon, Lucy Arbell, Germaine Gallois, Messrs. Noté, Fugère, Delmas, Salignac, Mouliérat and Mmes. Cerny, Génia, Lara, and Leconte, of the Comédie Française, who danced the minuet of "Manon." Mounet-Sully, of the Comédie Française, read two sonnets written for the occasion by Edmond Rostand.

The cast of the various productions of this gala performance comprised such artists as Mme. Bréval and M. Franz, in the "Cid." The celebrated "Méditation" from "Thaïs" was played by the violin soloist, M. Brun. M. Messager conducted the orchestra during "Manon," sung by Mme. Edvina and M. Muratore. "Thérèse" was interpreted by Mme. Lucy Arbell and Messrs. Sens, Albers and Belhomme and conducted by M. Ruhlmann. M. Vanni Marcoux's personal interpretation of "Don Quichotte" created a great impression. Messrs. Paul Vidal and Amalou conducted the orchestra on two occasions during the evening.

The first performance of "La Roussalka," a ballet by Hugues Le Roux and G. de Dubor, with music by Lucien Lambert,

was given last week at the Opéra and met with success. The story is drawn from the popular Russian legend woven about the "Roussalkis," or Russian undines. The scenario is very clever, very scenic and pleasing.

The first scene represents a farm and windmill on the borders of the Volga. There is a love duo between *Alena*, the daughter of the farmer, and *Serge*, son of a local lord. They disappear in the adjoining farmhouse just as a brilliant hunting party appears on the scene. *Countess Nadeja*, who is leading the party, is anxious over the disappearance of her son *Serge* and has her men search the farmhouse. They find *Serge* and *Alena*. The countess chastises *Alena* with her horsewhip, and *Alena*, whom *Serge* was too weak to protect, throws herself into the nearby Volga.

The second scene represents the same farm and windmill, but under a pale moonlight. Some *Roussalkis* rise from the Volga and wander about the farmhouse. Among them is *Alena*, who loves to haunt the scene of her love. *Serge* appears full of despair and bemoans the loss of his beloved. Suddenly she appears before him and, like *Lorelei*, draws *Serge* into the fast flowing river. The *Roussalkis* celebrate the victory of *Alena*, but the latter begs the *Queen of the Waters* to give back to her her lost friend. The *Queen* touches *Serge* on the forehead and he becomes in turn a water-sprite and will ever after accompany *Alena* everywhere.

The success of the evening went undoubtedly to the unseen but omnipresent Ivan Clustine, the new Russian ballet master of the Opéra. His ballet, like that of "Déjanire," was a brilliant success.

Mme. Regina de Sales, the noted American singing teacher, gave last week the second of her series of lecture-recitals at her studio at 40 rue de Villejust, in the fashionable Avenue du Bois de Boulogne quarter, where she lives. The subject of this recital was "Technique." A number of the pupils sang selections from Mozart, Pergolesi, Gluck, Handel, Brahms, Schubert and Rubinstein to illustrate the various points of the lecture. These recitals are proving themselves unusually beneficial to the pupils and of exceptional interest to the guests. They are causing much comment in musical circles in Paris, both in the American colony, in which Mme. de Sales holds an esteemed position, and in French circles, where she counts many friends.

DANIEL LYND BLOUNT.

CHROMATIC CLUB CONCERT

Admiration of Boston Audience Won by
Henri Gilles, Principal Soloist

BOSTON, Dec. 26.—The concert of the Chromatic Club, on the morning of December 19, was one of unusual interest and was heard by a large and appreciative audience. Henri Gilles was the principal soloist.

M. Gilles's opening number, Chevillard's "Theme et variations," which is one of his Paris Conservatory first prize numbers, was exceptionally well rendered. He is a talented young musician with flexible fingers, and did some very good piano-playing, bringing out the theme with clearness and precision. In two Chopin numbers he won the complete admiration of his audience. His style is particularly adapted to the impressionism of the modern French school, and his final numbers by Fauré, Debussy and Diemer were played with great taste and finish, and called forth most hearty applause. M. Gilles is an artist of no small calibre, and one whose work will win much favor in the future. He is a pupil of Louis Diemer and it is to be regretted that he is not to remain here permanently.

Mrs. Gertrude Holt's rendition of the "Shadow Dance" from "Dinorah," Meyerbeer, accompanied by Nathalie Kinsman, was pleasing and received with applause, to which she responded with an encore. The "Christmas Message," Dresser, with violin obbligato, by Miss Eichorn, was also well rendered, but best of all was the "Enchantment," (Waltz Song), dedicated to Mrs. Holt by C. P. Scott. Mrs. Holt has a splendid voice, and shows herself to be a singer of taste and resourcefulness. Mrs.

Blake's "Christmas Songs," Cornelius, were received with enthusiasm. Her contralto voice is of wide range and good quality, and her singing of the songs was pleasing.

A. E.

Inez Harrison, Contralto, Pleases Pawtucket

PAWTUCKET, R. I., Dec. 18.—Inez Harrison, contralto, assisted by Elizabeth Stanley, violinist, and Margaret Kent Goodwin, pianist, gave a recital recently at the Young Men's Christian Association building before a large audience. The program was well chosen and enjoyed by its hearers. Miss Harrison has studied extensively with Anna Miller Wood, of Boston, and has a rich sympathetic contralto voice. With her natural gifts and the art she has acquired through careful instruction she gives sincere pleasure and her exceptionally clear enunciation is deserving of special compliment.

A. E.

Liszt and the Weather

[From "Memoirs of Theodore Thomas," by Rose Fay Thomas (Moffat, Yard & Co.)]

At Weimar Thomas spent a day with Liszt which "was, in itself, worth the journey from New York." Among other things he relates: "I smoked a light German cigar which he gave me, remarking, 'Beckstein always sends me cigars; I do not smoke Havana cigars because they are too expensive.' As we walked to the hotel, it began to rain and I expected to see Liszt turn back, but he continued to walk with me, unconscious of the storm. 'You do not seem to mind the weather,' I exclaimed. Liszt laughed and replied, 'I never take notice of that which takes no notice of me.'"

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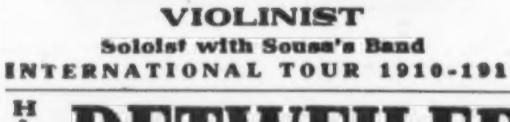


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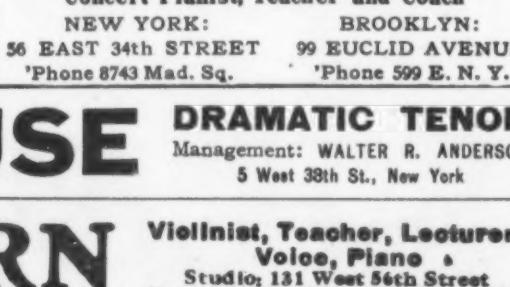
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METROPOLITAN'S WAGNER SCENERY ANTIQUATED

Many of the Operas Better Mounted in Germany Than Here, Declares Mme. Orridge

THEODORA ORRIDGE, the new English contralto of the Metropolitan Opera House, is something of an iconoclast in her ideas. Unlike most of the other Metropolitan singers she does not believe that the Metropolitan is the greatest opera house in the world, and she takes particular exception to the stage production of the Wagner operas there. Sylvester Rawling, music critic of the *New York Evening World*, recently talked it over with her.

"The pride of the Metropolitan Opera House is that it presents all operas in the language to which they are composed. But that isn't strictly true, is it?" she remarked. "How about 'The Bartered Bride?' The great wealth of the directors of opera in New York does, indeed, enable them to engage the greatest singers in the world. Practically, there are two distinct companies at the Metropolitan, the Italian and the German. Except in one or two particulars—German baritones, for instance—there is a big reserve of singers from which to choose for any part, and the singers alone seem to satisfy your public. I have seen performances here of Wagner operas that would not be tolerated in any German town. Much of the scenery is antiquated. In 'Lohengrin,' for instance, the supposedly solid trees shake when the chorus moves. 'Götterdämmerung' needs to be rehabilitated. The ship act of 'Tristan' is tolerable, but the last act is far better set in Germany. Not only times but mechanics have changed."

"Then such cuts as are made here in the Wagner operas. Aren't they always inartistic and sometimes atrocious?"

"But, dear Madam," the critic interposed, "what would you have? Here is 'Götterdämmerung' starting at 7:30 o'clock and won't be over much before midnight. Would you have us sit up until 2 o'clock in the morning?"

"No! No!" Mme. Orridge responded. "Shorten your interminable intermissions and give the operas in full. Without the *Waltraute* scene 'Götterdämmerung' is not understandable and in Germany the opening scene of the Fates is considered, musically, the best in the opera."

"The boxholders and the subscribers want the time for social chatting, you say. But, my dear sir, they come late and go away early don't they? So, what matter?"

"One New York trait has impressed me very much—your loyalty to old friends and cruelty to newcomers. Any singer who has established himself, or herself, with you can commit the most unpardonable sins without reproach. But woe betide the



Hammerstein's Magic Hat in London—From a Cartoon in the New York "Evening Globe," by Robert Carter

stranger who makes the smallest mistake! You critics pounce upon him or her most unmercifully."

Detroit String Quartet Plays Dohnanyi Novelty

DETROIT, Dec. 22.—Last Tuesday evening and Wednesday afternoon brought the second pair of concerts of the present season by the Detroit String Quartet. The program on Tuesday included the E Major Quartet, No. 21, of Haydn, in the works of which composer and of Mozart the quartet is always heard at its best; the Locatelli Sonata for 'Cello, played by Mme. Elsa Ruegger, and the Quartet, op. 15, of Ernst von Dohnanyi. The Dohnanyi Quartet, one of the finest of modern composi-

tions, in this form proved one of the most interesting and best played novelties which the Detroit String Quartet has yet offered. Mme. Ruegger's ripe and sympathetic interpretation of the beautiful Locatelli Sonata was received with enthusiasm by the audience, which demanded an encore that was forthcoming in the shape of Chopin's E Flat Nocturne arranged for the 'cello. Mrs. Boris Ganapol distinguished herself, as usual, with her sympathetic accompaniments. The house was much larger than at the first concert this season.

On the Wednesday afternoon program were the Beethoven Quartet, op. 18, No. 5, a Quartet, op. 3, by Jules Moquet, as novelty besides a repetition of the Locatelli Sonata by Mme. Ruegger.

E. H.

MINNA KAUFMANN AS TONKÜNSTLER SOLOIST

Her French Songs the Special Feature of Muscale by the New York Society

Mme. Minna Kaufmann won approbation as the extra feature of a musical given by the Tonkünstler Society at the Assembly Hall, New York, on December 19. She was assisted at the piano by Maurice Lafarge, the French vocal coach whom Mme. Kaufman had introduced to the American music world at her recent studio reception.

For her first song the soprano chose Grieg's "Ein Traum," but this hardly showed her voice as well as did the later numbers. Especially effective were the two French songs, Debussy's "Nuit des Etoiles" and the "Elégie" of Massenet, sung with a pure French enunciation and a sure command of the essentials of chanson singing. Not a small factor in the success of these numbers was the brilliant and sympathetic accompaniment of M. Lafarge. Next followed Frank La Forge's song, "Expectancy," and in response to the continued applause the singer gave, as an encore Bohm's "Still Wie Die Nacht."

In addition to Mme. Kaufmann's offerings the program included Brahms's Trio for Piano, Violin and Horn, played by Mrs. Carl Hauser, Alois Trnka and Eric Hauser; a group of violin solos by Mr. Trnka, of which Elgar's "La Capricieuse" gained him applause for the facility of his execution; and Saint-Saëns's Quintet, for piano, two violins, viola and 'cello, which was played by Mrs. August Roebelen, Elsa Fischer, Mrs. Mary Louise Jones and Lucie and Caroline Neidhart.

Mme. Kaufmann left on December 21 to spend the holidays in Pittsburgh, where she will remain until after her concert in Beaver, Pa., on January 2.

Theodore Thomas's Gift as Composer

[From "Memoirs of Theodore Thomas," by Rose Fay Thomas (Moffat, Yard & Co.)]

"As a young man I wished to be a composer, but circumstances forced me into the executant's career. My creative vein was worthy of development, had I had the time for it, but it fell short of genius, and I believed I could do more for my art and my country by familiarizing the people with the literature already created than by adding to it myself. The exacting nature of my work in the orchestra required all my time and strength, and made any other kind of serious work impossible, and as long as I could not give the time necessary to produce compositions which would be satisfactory to myself I preferred to let it alone altogether."

Lillian Blauvelt has been soloist at London Philharmonic and Queen's Hall Orchestra concerts this month.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

AMONG new Ditson publications* for the piano are three pieces by George A. Burdett, op. 18, "March of the Maskers," "By the Pool," and "Song of the Jolly Trooper." They are easy and will make excellent teaching material. In the department of light *salon* pieces there are "Le Beau Sabreur," by G. Wittmann, a conventional piece aptly termed "Marche Militaire," a "Promenade Caprice," by M. Kessler-Wyman, "Marching Along" by Harry Hale Pike, a Spanish Dance" by A. E. Warren, a "Menuetto Grazioso" by W.

"MARCH OF THE MASKERS," "BY THE POOL," "SONG OF THE JOLLY TROOPER," For the Piano. By George A. Burdett, op. 18. Price 30 cents each. "LE BEAU SABREUR," For the Piano. By G. Wittmann. Price 30 cents. "PROMENADE CAPRICE," For the Piano. By M. Kessler-Wyman, op. 60. Price 40 cents. "MARCHING ALONG," For the Piano. By Harry Hale Pike. Price 40 cents. "SPANISH DANCE," For the Piano. By A. W. Warren. Price 40 cents. "MENUETTO GRAZIOSO," For the Piano. By W. L. Blumenschein. Price 60 cents. "FLEUR DE LYS," For the Piano. By C. W. Krogmann. Price 40 cents. "THE SWAN," For the Piano. By Camille Saint-Saëns. Transcribed by E. Hoskier. Price 40 cents. "CONSOLATION," For the Piano. By Theodor Leschetizky. Price 30 cents. All published by the Oliver Ditson Company, Boston, Mass.

L. Blumenschein, op. 130, and "Fleur de Lys" by C. W. Krogmann, op. 89. There are also two well-known pieces, "The Swan," by Saint-Saëns, transcribed by E. Hoskier, and "Consolation," by Leschetizky, which now appear in the Ditson edition edited by Karl Benker and John Orth respectively.

* * *

NOVELLO'S Quarterly of Anthems, No. 16,† dated Christmas 1911, appears from the Novello press. It contains some excellent examples of Christmas music, among them C. H. Lloyd's "Rejoice greatly, O daughter of Zion," Bruce Steane's "Let us now go even unto Bethlehem," with a splendid incidental solo for soprano or tenor, an adaptation of Sweelinck's "Hodie Christus natus est," by C. H. Lloyd, Schubert's "Die Allmacht" arranged by John E. West for mixed voices and soprano or tenor solo after the Liszt arrangement for male voices; "While all things were in quiet silence," by Herbert W. Wareing, and a carol anthem, "Song of the three Kings," by Richard Henry Warren.

* * *

AN effective arrangement by A. H. Ryder of Adolphe Adam's "O Holy Night" for soprano and alto duet, with accompaniment of organ and a violin obbligato, is issued by the Ditson press. It is extremely well arranged and the obbligato by Gustav Strube should make a performance of it not only novel in this form, but should add to its general interest.

Louis R. Dressler has a new Christmas song, "The Christmas Message," also with violin obbligato. Though somewhat conventional in plan, there are many spots in it that call for commendation and show the hand of a well-trained musician. It is published for both high and low voice.

* * *

THE Oliver Ditson Co. has recently issued an "Album of Songs" by Charles Wakefield Cadman, who during the last few years has attracted considerable attention with his Indian songs. The volume contains eleven songs, many of them previously published separately during the last five years and collected now for lovers of American music.

Just what Mr. Cadman's place in contemporary music is, it would be difficult to say, but it is certain that he has written some charming music, which, if not profound, has the merit of being pleasing and the work of a well-schooled musician. The finest examples are "Could Roses speak," with its flowing melody and telling harmonic touches, "At Dawning," one of the finest melodies Mr. Cadman has written, "Indian Summer" and "I Passed a Stately Cavalcade." The volume is published both for high and medium voice.

* * *

AMERICAN composition, particularly song composition, has never shown itself so favorably as it has during the past twelve or fourteen months. There was a time when the very appearance of songs by American composers was looked at as an event of importance; to-day, with our highly developed modern art, in all its many departments, it requires more than the mere

†"NOVELLO'S QUARTERLY," No. 16, Christmas, 1911. A Book of Anthems. Published by The H. W. Gray Company, New York.

‡"O HOLY NIGHT," Christmas Song by Adolphe Adam. Arranged for Duet of Soprano and Alto, with Organ Accompaniment and Violin Obbligato by A. H. Ryder. "THE CHRISTMAS MESSAGE," Sacred Song for Christmastide with Violin Obbligato. By Louis R. Dressler. Both published by the Oliver Ditson Company, Boston, Mass. Price 75 cents each.

†"ALBUM OF SONGS," By Charles Wakefield Cadman. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.25.

production of a song or a group of songs to attract even passing attention.

Marshall Kernochnan, whose work in the field of song composition has won him much favorable comment on all sides during recent years, has just published through the press of G. Schirmer, New York, two new songs, "Song of Ylen" and "We Two Together." Both are written for a high voice and show that Mr. Kernochnan has more than mastered the difficult problem which presents itself to all who would write songs, namely, the ability to write

the hearer through its spontaneous character, at the same time growing on rehearsing through its harmonic interest and melodic charm.

The success attained with his setting of Walt Whitman's "Out of the Rolling Ocean," published a few years ago, has no doubt prompted Mr. Kernochnan to bring out the same poet's "We Two Together." If asked to name the one modern poet, whose lines are least suited to musical expression, one would but naturally answer "Whitman!" More credit then to the composer who can find musical expression for the verses of this poet, so individual in his style and so often ambiguous in his meaning.

"We Two Together" is, however, more lyrical than the majority of Whitman's prosaic poetry or poetic prose, whichever you choose to call it. The song is practically built on two motives, one which appears at the very outset, consisting of a sustained G and A flat, expressing something of desire and longing, the other occurring after the first section of the song, also made up of but two notes B flat and A flat. The employment of these throughout, in various ways, worked, as it were, to the very melody and harmony of the composition, makes one think that the composer would do well in the field of the music-drama so splendidly has he whipped his material into shape, with a consistency and unity that must command attention. Rhythmically, too, there are things in the song that stand out as decidedly novel and noteworthy, such as the postlude, in which the rising of constantly accelerated quarter-triplets, accompanied by half notes in the left hand gives an effect which is thrilling and full of passionate fire, leading to a stupendous climax on the closing measures.

Both songs are dedicated to Cecil Fanning, the baritone.

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MAKING A MODERN MUSIC SCHOOL

Alfred Hallam's Ideas of How a Conservatory Should Be Run, as He Has Worked Them Out Through the Skidmore School of Arts in Saratoga

WE, in America, who have followed the trend of musical development have observed tremendous changes in the last decade. We have seen the rise of orchestras and operas, we have seen the multiplication by many times of the number of students and teachers. Concert artists have found ready audiences in cities which twenty years ago never heard any but local artists, musical papers of educational and news value have arisen and prospered and no daily paper in any city of size is without its music critic. All of this has been summed up in the marvelous change in the



Alfred Hallam, Director of the Conservatory of Music of the Skidmore School of Arts, Saratoga, N. Y.

general musical culture to be observed throughout the country.

But, there is one field which has profited to a lesser degree than any other; that is the music school which is the adjunct of an educational institution of some kind. Private teachers have eagerly seized upon the advance in methods and new ideas and have, in their strenuous competition, accomplished great results, but the conservatories have been conservative and have kept on in an even methodical way turning out mediocre students and largely missing the trend of modern education.

Those schools, however, which have been recently organized in connection with educational institutions have seen the advancement and have taken advantage of changed conditions to such an extent as almost to revolutionize methods of teaching. The private teacher who sees his pupils only once, or at least twice a week, must use certain methods and the conservatory teacher who sees his pupils every day, other methods, but just here is where the average conservatory fails. The methods of private teachers are carried into the school with the result that opportunities of great value are wasted.

I cannot show the difference better than by using a concrete example.

Founding of the School

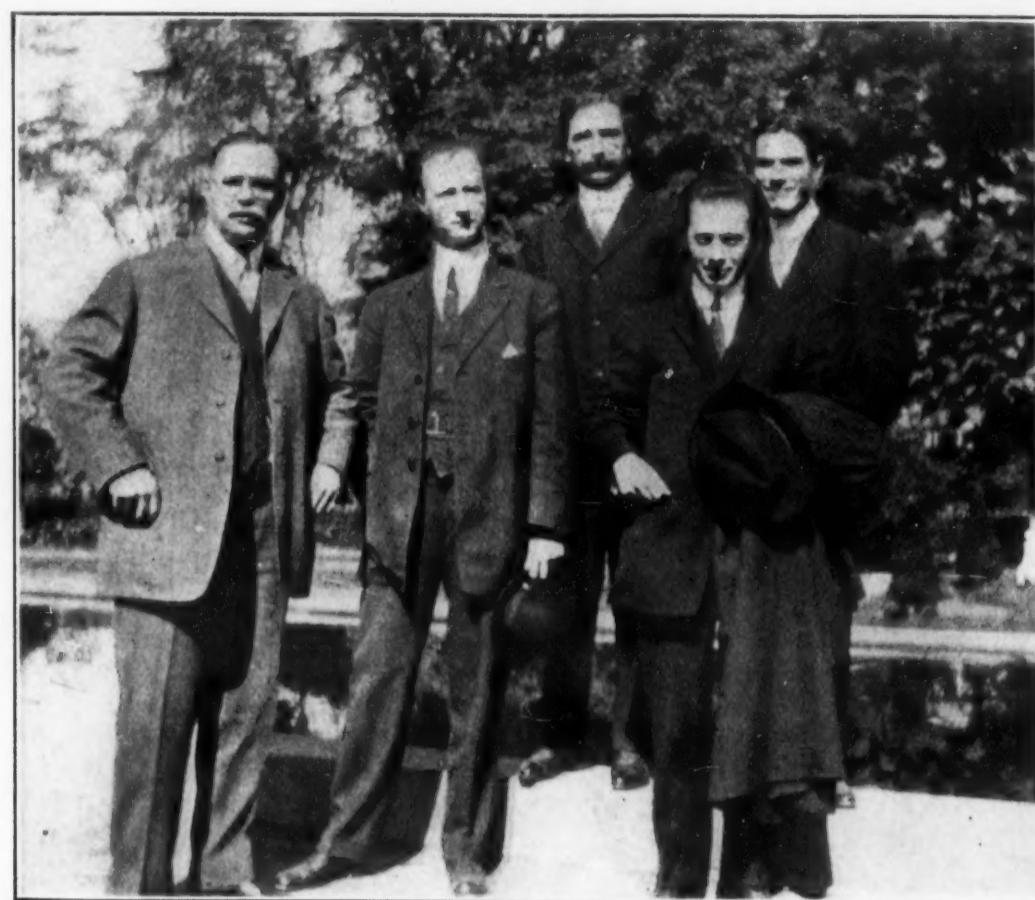
A few years ago a woman with adequate means and the saving grace of good hard common sense, Mrs. J. Blair Scribner, of Saratoga Springs, N. Y., whose husband, during life, was a member of the noted publishing house of Charles Scribner & Sons of New York City, decided to do something for the young women of Saratoga. She first established in 1902 a Young Women's Industrial Club for the purpose of helping young women who were working, or who wanted to work, to develop their talents to the highest possible efficiency along practical lines. Though failure was prophesied and there seemed to be little future in Saratoga the idea took hold because it was founded on fundamental principles. And the scope was gradually enlarged in 1904, and again in 1909, and now in 1911 the whole work is merged into a greater institution, the "Skidmore School of Arts," named in memory of Joseph Russell Skidmore, father of Mrs. Scribner, providing at cost, training in the domestic arts and sciences, commercial education and a practical school of music.

No outlay has been spared in giving this school a complete modern equipment. Accommodations are provided for 250 students. Tuition and board are given at actual cost, as Mrs. Scribner has donated the buildings and equipment. It was not begun, and is not now, a charitable organization. There are scholarships, allotted after strict investigation, but the great majority of the students pay a reasonable sum for their tuition.

Before opening the Conservatory of Music, Mrs. Scribner decided that she would find the right man for director, give the work into his charge, equip the school completely and then wait for results. After much investigation Alfred Hallam, director of music at Chautauqua, was chosen. An entire building was set apart for the conservatory and completely equipped so that the school opened as a full-fledged institution.

Mr. Hallam's Scheme

Mr. Hallam went to work with no ordinary ideas. His twenty-five years as supervisor of music in public and high schools had proved to him beyond question the necessity of an institution in which students showing great musical talent could, at the completion of their high school education, get a four-years' thorough course in music at a very moderate amount of expenditure, being able to specialize in the department of music for which they were most fitted, and at the same time getting a thorough training in all the essentials necessary to make a well-rounded musician, without extra cost. For instance, a young student studying voice should receive daily lessons in theory, harmony, piano, sight-reading and the modern languages. A piano and violin student should also receive all these essentials. These conditions are only possible when the student can become a resident of the school, can be under daily supervision both at lessons and practice, and where the faculty is residential under an annual salary, with all their teaching restricted to the institution, and where the school year can extend through forty weeks. All these conditions exist in other branches of education, why not in music? Upon knowing that all these conditions, through the generosity of Mrs. Scribner, were possible at the Skidmore School of Arts, Mr. Hallam gave up his work along other educational lines, to devote his entire time and energy (with the exception of his



The Faculty of Skidmore School of Arts Conservatory of Music. From Left to Right: Alfred Hallam, Director; George Scott Hunter, Organ and Theory; T. Austin Ball, Voice; Max Shapiro, Violin; Ernest Bayne Manning, Piano.

Students are persuaded to enter a full four years' course when possible, but this does not preclude the possibility of taking music in conjunction with other studies. On the first day fifty students registered and that number has already been doubled.

Concerts are given frequently for the students. The Frank Croxton Quartet has appeared in recital, and these same artists will be the soloists for the "Messiah" in January, when Mr. Hallam will have the assistance of the New York Symphony Orchestra. Faculty concerts are given frequently and a Spring Festival of imposing dimensions is being planned. A children's chorus and an adult chorus of 150 members have been organized.

In Mr. Hallam the school has a man who is approaching his work from a new standpoint. Never in the rut in educational work, he has approached his problems with the one idea of getting results, and the results which he had in mind were not the results usually planned for by the average conservatory director. While it was highly desirable that the institution be as nearly self-supporting as possible, it was even more desirable that the work done be of such a standard that it would be recognized any-

classes the work ceases to be a burdensome task for the pupil and becomes a pleasure because only correct habits of work can be formed. It is but another lesson in the elimination of waste, and in these modern days when the last word has been said concerning technic and theory (at least as far as students are concerned), greater efficiency does not mean new and startling methods but sane and sensible ones and the elimination of wasteful practices and management.

A. L. J.

CADMAN IN SOUTHWEST

Indians Applaud Own Music as Composer Presents It

OKLAHOMA CITY, Dec. 23.—Charles Wakefield Cadman, the composer, and Gertrude Hassler, contralto, of Chicago, who assists him in his talk and recital on Indian music, had many interesting experiences during their tour of Texas and Oklahoma, recently completed. Mr. Cadman and Miss Hassler made two appearances in Dallas, which brought out the leading musical and society people of that city, and called forth encomiums from the united press, and Oklahoma City received them with enthusiasm. Senator Robert L. Owen, who is part Cherokee, attended the recital. He took a keen interest in the work which Cadman is doing and suggested that study be made of the Cherokee songs. Acting upon this suggestion Mr. Cadman made a trip to the Indian country and made arrangements to do this later in the season. A recital was given at Talequah, the old Cherokee capital, before a number of full-blooded Indians, who at once approved of the "Indian feeling" throughout the recital. Many educated and cultured aborigines waxed enthusiastic over the entertainment.

Mr. Cadman and Miss Hassler will return to the Southwest the middle of January under the management of Mrs. Claude L. Steele, who piloted the last visit.

M. H.

Classical Music

[Edward S. Field in a letter to the New York Evening Sun.]

At a concert a few nights ago the first number on the program happened to be very long and very intricate. Upon its conclusion a lady, who had been showing signs of uneasiness, heaved a sigh of relief. "Well!" she exclaimed, "that piece ought to be well executed."

I suppose this is as old as music, but it sounded fresh to me.

Mormon Choir Tour Financial Failure

SALT LAKE CITY, Dec. 26.—The Eastern tour of the Mormon Tabernacle Choir, while an artistic success, was a failure financially, and the guarantors will be required to make up a deficit of \$20,000 in the expense account of the trip, according to a statement just made public. The choir was favorably received at the New York Land Show and in other cities in which it sang.

Julius Bittner's "Bergsee," which has just had a successful *premiere* in Vienna, will soon be given in Munich also.



A Harmony Class of the Skidmore School of Arts Conservatory of Music, Saratoga, N. Y.

work at Chautauqua in the Summer) to the directorship of the Conservatory of Music of the Skidmore School.

In the first place he decided to choose for his faculty young men who would give their entire time to the work and, at the same time, men who had done something in their chosen lines, and, accordingly, chose Ernest Bayne Manning, pianist; T. Austin Ball, baritone; Max Shapiro, violinist, and George Scott Hunter, organist and theorist.

where as of the first rank. Furthermore, Mr. Hallam has had a clear enough insight to declare that results in musical education are gotten largely through two things: a constant supervision by the teacher of the practise and a lesson daily, and a severe course in the fundamentals of music.

But, rigid as such a course of instruction may seem it is surprising what a helpful attitude is engendered by the constant association of teacher and pupil. By such frequent lessons and the daily meetings in

MME. NORDICA'S DEFI TO AUTHORS' SOCIETY

Will Eliminate French Songs from Program Rather than Pay Royalty Fee

Mme. Lillian Nordica is one singer who refuses to accede to the demands of the French Society of Authors, Composers and Publishers of Music, that a payment be made for the privilege of singing songs over which it exercises control, through copyright. Mme. Nordica's attitude is that a greater benefit accrues to the authors through the sale of songs popularized by singers in concerts, than is represented in the five-dollar fee sought for each song used. At her concert in Carnegie Hall, New York, on December 15, Mme. Nordica was asked for the five-dollar fee for the use of Debussy's "Mandoline" and paid the sum under protest. Now she says, rather than pay another cent in this manner, she will eliminate all songs controlled by the organization from her programs. In sending the fee for the use of "Mandoline," Romayne Simmons, Mme. Nordica's secretary, wrote Orion Robillard, secretary of the society in New York, as follows:

"I do not for an instant acknowledge your right to demand any sort of fee for the public rendition of a song which you publish apparently for the sake of selling copies. As a matter of fact if there is any financial obligation between the composer and the performer it is on the part of the composer who is enabled to sell his song only by having it heard in the proper surroundings and through the medium of the artists. I therefore state on Mme. Nordica's behalf that I shall never pay another penny of royalty for putting on the program any songs of authors whom you represent; and that in preference to doing so if you should insist on this, to me an absolutely groundless claim, I should strike them off Mme. Nordica's program in all

the concerts which she is under contract to give during the coming year and which comprise approximately 100 appearances.

"I cannot imagine that Mr. Debussy or any of the other gentlemen whom you represent would prefer to have their compositions passed over in silence rather than to have them heard through the length and breadth of this country by hundreds and thousands of people who might purchase one of the copies and so procure them a much larger income than the paltry \$5 which you claim for their performance."

The society now proposes to extend its grip to all orchestras publicly playing its music, and with this object in view has sent out 1,000 circular letters to hotel and restaurant owners who employ orchestras, notifying them that they may be infringing the copyright laws, unless they purchase from the society the right to perform. It is likely that a test case will be begun in a short time to see if the Supreme Court interprets this phase of the copyright law as does the lawyer for the society.

MISS PERRY'S LONDON DEBUT

American Singer Showered with Applause in "Orphée aux Enfers"

LONDON, Dec. 20.—Eleanor Perry, a new American prima donna, made a highly successful début in Sir Beerbohm Tree's revival of "Orphée aux Enfers," anglicised into *Orpheus in the Underworld*, at His Majesty's Theater last night. Miss Perry, who has just completed her studies in Paris, had the rôle of *Eurydice*. She has a fine voice, excellently developed and of a pure quality. She was the recipient of repeated applause as well as showers of bouquets. Her acting was not all that could have been asked, but she has had stage training for only a couple of months. The production itself was on a gorgeous scale and achieved success, though the modernized book was weak and lacked the wit of the original. The music might be classed as a superior type of modern light comedy music.

Miss Perry was born in Boston twenty-two years ago and studied voice culture with Mme. Brazzi of Chicago before going abroad.

Coleridge-Taylor's new choral work, "A Tale of Old Japan," is creating widespread interest in England.

stage to prevent her from appearing again so unconventionally unattired, she announced her intention of leaving Paris and returning to America.

BAGBY'S THIRD MUSICAL

Schumann-Heink and Riccardo Martin Delight Society Audiences

Mme. Schumann-Heink, Riccardo Martin and Boris Hambourg were the artists in the third of A. M. Bagby's Musical Mornings at the Waldorf-Astoria Hotel, New York, December 18. Mr. Martin, who was in unusually good form, sang as his first number the aria from "The Girl of the Golden West"—"Ch'ella Mi Creda." On his second appearance he gave "Sospiri Miei," "Als die Alte Mutter" and "Chant Venetian." His great triumph, however, was in his last number, when he sang a rousing English song including "Oh, Let Night Speak of Me" and "I'll Sing Thee Songs of Araby," given in such perfect style and with such sentiment and abandon as to arouse enthusiasm seldom witnessed outside of the Metropolitan Opera House. After several recalls Mr. Martin sang, for the first time here, an exquisite song, "Coming Back," by Roger Quilter, an English composer.

Mme. Schumann-Heink was in splendid voice and her singing of Bizet's "Agnus Dei" with violin, harp and organ accompaniment, won an enthusiastic recall. Her other numbers were met with the same degree of warmth. Mr. Hambourg played an aria by Bach, an elegy by Massenet, "Papillon," by Popper, and other numbers all of which were well received. Other artists who took part were Arthur Rosenstein, at the piano; Charles Gilbert Spross, at the organ; Charles Schuetze, at the harp, and Frederick Landau, who played the violin.

Music for Federal Prisoners

ATLANTA, GA., Dec. 26.—An order has been given in the Federal prison in South Atlanta for the prison orchestra to play at dinner each day. The innovation began on Christmas day. The prison orchestra has been in training for several months under the supervision of Jake Matthiessen and is now a really capable organization. It has given several concerts. Warden Moyer has always believed that music has a softening and beneficial effect, and is sure that the men will be greatly benefited and that discipline will be improved under the new system.

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ATLANTA'S ACTIVE MUSICAL MONTH

Spring Opera Season Planned— Van Hoose Sings to Home Folks in "The Girl"

ATLANTA, Dec. 23.—Atlanta is to have Metropolitan Opera again in the Spring. The Atlanta Musical Festival Association is negotiating for a program that will equal, if not surpass, anything hitherto presented to the local public. It is generally understood that many of the Metropolitan favorites, who have delighted Atlanta music lovers in other seasons, will return this year, and a brilliant success is assured.

Eljison Van Hoose sang to a large audience, in the "Girl of the Golden West," last Saturday night. This is Mr. Van Hoose's home town, and the friendly audience, among which were many of his old associates, greeted him with warm applause, and his singing in the rôle of Johnson was delightful. Naturally, all Atlanta is proud of the success of this tenor.

The appearance of Pepito Arriola, the boy pianist, last Saturday night, was enthusiastically welcomed by a large audience. His program contained a number of difficult pieces, and his work was on a high plane of excellence.

There has been a great deal of activity in the music world of Atlanta this month. The second symphony concert by the Philharmonic Orchestra was given last Sunday afternoon. The orchestra was assisted by Mrs. Truman Aldrich, Jr., of Birmingham, Ala., who has made more than a local reputation as a pianist. Her rendition of Delibes's Suite in C Major was a most agreeable performance. The Philharmonic, under the guidance of W. Whitney Hubner, has made rapid progress in its work this year, and has attempted some serious and advanced work since the first concert of a month ago. Bertha Harwood, the president of the Atlanta Musical Association, has done much to help awaken the music life of Atlanta and is seeing her efforts

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NEW YORK ORATORIO SOCIETY'S THREE UNDERLYING PRINCIPLES

A Good Vocal Standard, Regularity in Attendance and Clean Personal Conduct Have Kept Organization on High Plane—The Society in Review

DEVOTION to the cause of music is particularly typified by the work of the Oratorio Society of New York, which is giving its eightieth and eighty-first performances of "The Messiah" this week in Carnegie Hall. To-day the policy of the society is based upon three principles. To begin with, the vocal condition of the chorus is in a constant process of renewal and revision. Of the enthusiasts, who started the organization, but one remains among the present singers. There is one second tenor, seventy-five years old, who has been singing with it for many years. Frederick H. Comstock, the treasurer, is one of the veterans, as is William Burnet Tuthill, the secretary. But these are exceptions, and of the 252 singers now in the organization, 102 were admitted this year.

Every little while the membership of the society undergoes a thorough house cleaning. This year the entire body was compelled to pass a voice examination. The same test was made four years ago, and six years before that. At such a crisis there is deep tragedy in the case of some member, for whom faithfulness is a synonym, who is disqualified. The society also reserves the right to call for examination at any time any member whose singing is no longer up to the standard of the organization. It will thus be seen that the policy of the society is conducive to perfection in ensemble singing.

As the second principle of this policy it is made clear that the discipline of the society requires a high percentage of attendance from every member at the various rehearsals. This regularity is stimulated by demanding a certain average attendance before a member is allowed to sing in the concerts. If ten rehearsals are held to perfect the chorus in any one work no one will be permitted to sing in that concert who has not attended at least seven rehearsals. Sixty per cent of the members never think of staying home.

The disciplinary system of the society is in the hands of the secretary, Mr. Tuthill, who has all the details at his finger tips. To simplify matters each member is labeled with a number, and if "Mrs. 70" is absent from a rehearsal it is marked up against "70" on the records. If this absence continues a polite note is sent to the member, suggesting that unless she intends to help the society by her presence at rehearsals it would be as well for her to give her attention to some other interest. When the time comes for a concert each of those who qualify is given a stage ticket for himself and a house ticket for a friend. The careless members, who have stayed away from rehearsals, are treated as if they were a part of the general public.

In order that quality of voice, devotion to duty and propriety may all have a place in the equation of the society, the social condition of the organization is looked after with the greatest care. The social element, however, is a minus quantity in this body of singers. There is no high membership fee which would keep out some good voices, but a nominal fee is imposed more as a legality than anything else. As a consequence a resident of Fifth avenue is apt to occupy a seat at rehearsals beside a dweller on Avenue A, for art knows no social distinctions. Furthermore, the society offers no inducements of social pleasures, and no compensation of any kind, except the honor of having one's name on the program among the list of members.

In other words the aim of the Oratorio Society is the advancement of choral singing first, last, and all the time. All personal considerations are thrown aside and selfish interests are sacrificed for the general welfare of the organization. To realize how well it has fared it is only necessary to note what has been accomplished by the society in the thirty-eight years of its existence.

Dr. Leopold Damrosch gathered together a few people interested in singing in March,

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"Dances of the Pyrénées," for orchestra.
"One of the greatest successes of the season,"—Carl Pohl.

"Jota Aragonaise" and "Bolero and Finale," from the above, to be given by Willow Grove Orchestra Aug. 15.

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To the Forest, Suite for violin and piano.

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FROM "MUSICAL AMERICA" READERS

The Brahms Concerto as Harold Bauer Performs It

To the Editor of MUSICAL AMERICA:

Although not a "dyed-in-the-wool Brahmsite," may I be allowed to suggest a possible answer to Arthur Judson's pertinent query in a recent issue of your paper, anent the Brahms Concerto played by Mr. Harold Bauer at the Philharmonic concerts: "Why did the audience applaud so much when this concerto was played?"

Mr. Judson declares "the applause was no more than a recognition of the wonderful work of Mr. Bauer at the piano and the excellence of Mr. Stransky's accompaniment."

It is not surprising that a concerto which has, as Mr. Judson says, been played but twice in the last twenty years, should be more or less of an unknown quantity to even a musical critic; otherwise, certain obvious disagreements in the ensemble of the orchestra must have been remarked. To me the orchestra's playing was ragged in certain places and once or twice altogether "jumbled," and to anyone who knows this concerto it must have been apparent that Mr. Bauer himself supplied several missing orchestral phrases on the piano, although it is to be supposed that his own duties were sufficiently arduous.

This may be considered but another evidence of his remarkable playing, but if the audience applauded him rather than the musical message he delivered, it woefully misunderstood the very essence of his artistic life, which is surely that of an interpreter and not that of the virtuoso. Probably but few pianists can play this concerto with public success, and Mr. Bauer is one of these, possibly on account of his self-effacement and masterly moulding of means to the end—which appears to be the keynote of all his artistic endeavor.

This Brahms Concerto offers so little opportunity for purely technical display that the audience could not have been applauding Mr. Bauer for his brilliant scales, crashing chords or rapid octaves. Assuredly, there is little self-glorification for the pianist in the performance of this concerto. If there is any beauty in such a performance it must primarily exist in the composition itself.

Is it not possible, then, to suppose that the audience actually experienced agreeable musical sensations and absorbed some in-

trinsic musical beauty from the composition itself?

Fickle and undiscerning though the public may be, does not its very ignorance permit it all the more freedom in grasping the fundamental emotional elements of art?

Ought not Mr. Judson to envy, not wonder at, a public which seems to have experienced a musical sensation to which he may have been a stranger?

Very truly yours,

ALEXANDER RUSSELL.

New York, December 18, 1911.

The Society of Arts' Pitch

To the Editor of MUSICAL AMERICA:

Can you tell us what the Society of Arts' pitch is, and how near it is to A 435?

Yours truly,

MASON & HAMLIN CO.

Boston, Mass., Dec. 18, 1911.

The Society of Arts, which is an English organization, adopted the "Stuttgart Standard" which is C 528. The American standard piano-forte pitch of A 435 gives an equivalent of C 517.30.—Editor MUSICAL AMERICA.

OHIO'S NEW VIOLIN PRODIGY

Willard Osborne Displays Remarkable Accomplishment in Cincinnati

CINCINNATI, Dec. 22.—Ohio has come to the fore with another violin prodigy if Francis Macmillan will permit us to refer back to the days when he first heard the applause of Ohio audiences. The new claimant to fame is Master Willard Osborne and his home is in Marion. It was in his home town naturally that he made his débüt and this important event took place Thursday evening. Marion had evidently looked forward to this event with a great deal of interest, for long before the hour for Master Osborne to make his bow, which brought forth many "Ohs" and "Ahs" from a sympathetic audience the auditorium was crowded from "pit to dome," to use the jargon of the local reporter. When the twelve-year-old lad appeared with his violin tucked under his arm and advanced to the center of the stage with all the assurance of a Kreisler or an Ysaye, the applause was almost deafening. As Master Osborne played "La Folia," by Corelli, his little fiddle responded wonderfully to his masterful bowing and he brought forth tones which might make many virtuosos envious. He seemed completely to

forget his audience and fiddled away with a depth of feeling and show of temperament truly remarkable. Other things which he gave were the "Minuet," Beethoven; "Gavotte," Lully; Rameau's "Rigaudon"; "Legende," by Wieniawski; Dvorak's "Hu-

man" show his impatience. Indeed, it is not too much to say that the instrument sounds at times in a "bad temper," which is simply that of the organist reflected in it. This may be thought an exaggerated example, but we can recall more than one illustration of what we mean.

There are no doubt a sufficient number of organists who have passed the great age limit (!) whose performances may give rise to question. But we claim that in a man of forty or more years old there is all the greater chance of finding the characteristics necessary for his important duties. It will generally be seen that the older man more fully realizes his duties as a choirmaster, and this alone gives him a claim to be heard. Again, there are no doubt very many younger men of high attainments who would adorn any post; but is that a sufficient reason for shutting out so many equally gifted men of greater experience both of their duties and of the world? We could mention many examples of admirable work being done in obscure corners by men of fifty, while the names of more than one of our prominent organists who are nearer seventy than sixty, and whose work is an example to the young red-hot organ recitalist, will at once suggest themselves. These men have no doubt the "energy of position," but they are examples of what might be found more often if the chances were more equal. We plead with the clergy and others who have the power of election to consider the claims of the man of experience equally with those of the tyro. They have the power, goodness knows, of replacing us should we fail. But we honestly believe that such cases would be few, and at least a real injustice would be removed.

Three Schoolmates Collaborate

A new duet is being especially written for Mme. Rider-Kelsey and Claude Cunningham for use in their joint recitals by Frank La Forge, who is now on tour in Russia with Mme. Marcella Sembrich. The text of the duet was written by Emil Robert, one of Germany's leading literary lights. These three American artists have been friends since childhood, Frank La Forge having played the accompaniments for Claude Cunningham at the first song recital the baritone ever gave.

Leon Rains to Sing in Concert Here

Leon Rains, the American basso, for several years until last season a member of the Dresden Court Opera Company, is to make an extended concert tour of America during the season 1912-13.

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New York, December 30, 1911

MAETERLINCK'S UNMUSICALNESS

Every once in a while it is heralded through the world that this or that famous man does not like music, or does not understand it, or finds it an unnecessary or an expensive noise. This time it is Maurice Maeterlinck, which reminds one that it is almost invariably men of letters who find themselves in such a case. There was Byron, Dr. Johnson, Southey, Victor Hugo, and even Goethe was suspected of not having a true musical sense.

Considered as a deficiency of literary men, is it that all that might have gone into the making of musical sense runs into the music of language? Or is it a pose prompted by jealousy, since music, in a song, so often submerges the poetry, or because it often requires a musician to give fame to the words of a poet? If it is such a pose it may be dismissed as a psychological problem; if it is a real deficiency, it is something to be considered.

The total absence of musical sense in a man is peculiar in its power to bring down on its victim the opprobrium of mankind. No one is surprised if a man with no music in his soul commits murder or burglary, though the absence of an appreciative sense of painting, sculpture or architecture never conveys such an impression of fundamental moral deficiency. What is it that the possession of a musical sense (wholly aside from the matter of talent) confers upon a man, lifting him to a normal condition in the general human regard? And of what does its absence rob him, causing men to look at him askance?

Deprive man of reason, and he is called a brute. The world can easily grasp the idea of a man deprived of a musical sense, but who has a powerful intellect; and yet the world does not do so with pleasure. In fact, it regards him with almost greater disfavor than it does a man without reason. The idea of an honest brute is acceptable enough; but the idea of a brute to whom intellect has been added, but not music, is abhorrent.

The long and short of it probably is that the world, generally speaking, regards reason as evidence of a brain, and love of music as evidence of a heart. Ergo, an intellectual man who has no use for music must be a villain, a brilliant man without a heart. As we know and see exemplified throughout Shakespeare the greatest villain is the man with a powerful intellect and no heart—that is, if he has let his mind turn the wrong way. It is not that the world regards a man with no musical sense as certainly a villain, but as having the makings of a villain. We all know that the intellectual men above named were good men and true; but when a

live specimen of music-hater turns up he is regarded with suspicion, since his supposed lack of heart may at any moment betray him into an act of villainy, great in proportion to the very greatness of his mind. It is probably only the absence of a sufficient intellect that prevents the bored box-holder at the opera from committing deep and terrible crimes.

So long as a musicless or heartless man keeps his mind turned in the right direction much of good and value for humanity may be expected of him. And Maeterlinck appears to do this in a way to inspire universal confidence. Perhaps he will yet prove to a doubting world that a musicless man is not necessarily a heartless one.

THE TREND OF MUSIC DRAMA

The "Victoria Amoris" of Frank Harold and Courtland Palmer, which was given recently at the Christmas Festival of the MacDowell Club in New York, contains suggestions for the poet and the composer which may be found of increasing value in the future. This is a time of rapid changes in the arts. Many fixed ideas are being shattered, and people are learning that artworks need not be cast in the conventional moulds of the past.

Americans, in thinking of the combination of music and the stage, will naturally think of one of several quite distinct things, as grand opera, light opera, and the play with incidental music. There may be other ways of combining these artistic elements for the creation of artworks of a new sort in the future, which will have values peculiar to themselves.

Debussy has already suggested this in his "Saint Sébastien," which is neither a play nor an opera precisely, but a combination of both the musical and dramatic arts, supposedly on the highest plane upon which each can be conceived. The "Victoria Amoris" has been constructed upon the same principle—that is, as a dramatic work in which music shall serve the drama in an absolutely necessary and vital way. In the play with incidental music it is understood that the play is complete without the music, but that the music enters merely as an incidental factor to heighten the emotion here or there. In the newer form the introduction of music is a portion of the conception of the dramatic scheme, which, in fact, would have no meaning without it; in other words, this new form is a drama with music as an integral portion of the conception, but still not as a continuous factor throughout the drama as with Wagner.

Plenty of instances in the past can probably be cited where some such dramatic musical form has been employed, but such cases have usually represented merely a heightening of the value of incidental music to a play. It is certain that the modern dramatic sense and the modern musical sense have not yet been strongly appealed to by such a combination of elements, unless it be in Debussy's "Saint Sébastien," which has not yet been heard in America.

The "Victoria Amoris" presented a striking example of the dramatic power to which music can rise in a play, where it is given its full opportunity in its own right, and is not a mere incident. In fact in this particular play its power was so great as to practically overtop and overshadow the play itself, since the musical element was more powerfully managed than the dramatic element. The stage picture was excellent and poetic; but the drama, as drama, suffered from a bald allegorical character in a day when subtler symbolism has become acceptable, and further, from the lack of sufficient action. The dramatic part was made to be too close an approach to music in its quality and mood, instead of being so shaped as to present an essential dramatic quality as a contrast to the music.

Nevertheless, the form recommends itself to the poet and composer who are not willing to demean music to the state of incidental music in a play, and to whom opera *per se*, with its tendency to belittle dramatic art, does not overwhelmingly appeal.

NATIONAL ORCHESTRAL CHAIN COMPLETE

The announcement of the formation of a San Francisco orchestra was recently published in MUSICAL AMERICA. The orchestra very successfully launched its first season on Friday, December 8.

The symphony orchestra represents the highest ideals of musical art, and in the establishment of the San Francisco Orchestra it may be said that such ideals are now firmly implanted across the length and breadth of America. The chain of symphony orchestras is virtually complete with the establishment of this last one in the great city of the far West. When one stops to realize the primitive condition of American civilization across the country one hundred years ago it will be seen how remarkable is this achievement, which represents a rapid evolution of human culture over an enormous area, such as has, perhaps, never been seen before in the world.

The completion of a particular evolutionary series presupposes the beginning of a new series. The completion of the present national chain of symphony orchestras does not mean that the American populace in this circumstance has risen to a high estate in regard to musical ideals; but it does mean that the country is sufficiently developed to support throughout its breadth enterprises which hold aloft the standards of musical ideals and advance on the highest plane. For the future this circumstance means that America now has a vehicle for the constant presentation throughout its extent of the works which represent the world's musical advance, including the works of American composers of merit as they come forward. The significance of this for future advance in building up a highly vitalized American musical civilization is not to be overestimated.

The San Francisco Orchestra has been founded by the "Musical Association of San Francisco," which has on its board of governors the names of some twenty prominent men of that city. In their announcement the founders enunciate good principles which should assure a thoroughly worthy organization. A good leader has been chosen in the person of Henry Hadley. It is greatly to be hoped that the San Francisco Orchestra is launched on a long and successful career.

PERSONALITIES



A New Figure in Western Musical Life

Henry Hadley is again occupying a commanding position through his successful débüt as director of the San Francisco Symphony Orchestra. To a friend in New York, describing his experience on this occasion, he wrote: "I should have been proud to have this same concert heard in Carnegie Hall, New York." In the accompanying snapshot, taken at West Chop, Mass., before Mr. Hadley left for the West, he is seen standing, while on the right is his brother, Arthur, a 'cellist in the Boston Symphony Orchestra.

Stock—When Frederick Stock raised his baton to direct the concert of the Thomas Orchestra in New York he was the object of the critical inspection of the following conductors in his audience: Walter Damrosch, Josef Stransky, Kurt Schindler, Alfred Hertz, Arnold Volpe, John Philip Sousa and Modest Altschuler.

Griswold—Richard Strauss's operas do not appeal to Putnam Griswold, the American basso of the Metropolitan Opera. "I have sung in some of them," says he, "but I do not like them. It seems to me that their subjects are too horrible to be treated on the stage." Mr. Griswold has been studying Italian and French lately, as he is anxious that his répertoire shall not be confined exclusively to the German.

Betti—Adolfo Betti, of the Flonzaley Quartet, while in Boston recently ran across a genuine musical find in the shape of a totally unknown *sonata à tre* (two violins and 'cello), by Wilhelm Friedemann Bach, the most gifted of all the great Sebastian's children. This manuscript, which the artist found among the rare musical works included in the private library of G. B. Weston, of Boston, will have its first public hearing at the second concert of the organization in the Carnegie Lyceum, New York, on January 8.

Saint-Saëns—Camille Saint-Saëns, who celebrates his entry into his seventy-seventh year by the production of an opera, "Déjanire," has, like other great artists, known hard times, but once fortune smiled upon him in an unusual form. Among his friends the composer counted M. Lelidon, Administrator General of the Postal Services, an ardent lover of music, especially that of Saint-Saëns. One day, tired of life, he committed suicide after having executed a will leaving to Saint-Saëns an income of \$5,000, on condition that he should compose a mass for him. This the composer readily did, and it proved one of his best church compositions.



BEHIND THE CURTAIN

An Unknown Acquaintance of Caruso—Selma Kurz and Her Earnings—The Soprano, the Eggs and the Pun—The Musical Versatility of Josef Pasternack

CARUSO, who is said to have been agreeably surprised when last year he sat in the Galleria in Milan without being recognized by any one, is very fond of traveling incognito. An amusing incident was told me in this connection by my excellent friend and caricaturist, Mr. Viafora, who had it from Caruso himself.

Caruso was seated in an Italian railway carriage and had adapted his attire to his



Andres de Segurola, the Metropolitan Bassoon, Whose Pet Hobby Is a Collection of Elephants Made of Iron, Brass, Silver and Gold, in Various Sizes

surroundings. His slouch hat and untidy collar and still more untidy tie and old overcoat were in perfect harmony with the proverbial untidiness of Italian railways. At a station two women entered the carriage, one sitting beside Caruso, the other directly opposite him. Caruso had read the "Lecture Pour Tous," in which there happened to be a picture of him in operatic garb, and having just finished the story laid it on the seat beside him. One of the young women picked up the magazine and when she came to Caruso's photograph said to her friends, "Oh, here is Caruso's picture! Just imagine, I know the man very well!"

"Is that so?" said her friend.

"Oh, yes, I have met him a number of times and he is the biggest brute you ever saw!"

This conversation was carried on in French, and Caruso, who speaks this language fluently, listened with all his ears and racked his brain to find out where he could possibly have met her. But he could not remember her face and thought it best to keep quiet for a little while.

"Where did you meet Caruso?" came the next question.

"Oh, I met him in New York, and he made all sorts of advances to me, but I refused to listen to his foolish talk; besides, he is extremely ugly and has no manners, and I am glad I am rid of him."

This was too much for the good nature of Caruso, and with a polite bow he introduced himself, saying, "I am Caruso, but I cannot recall ever having had the pleasure of meeting you."

The lady blushed furiously but very quickly regained her composure and said:

"I am positive I have met Caruso, and you are nothing but an impostor. I know Caruso very well indeed!"

"Why, my good lady," said Caruso, "here is one of my cards, and besides that here is my official passport, from which you can satisfy yourself that I am really Caruso."

The lady thus effectually silenced could say nothing more, but at the next station, where she got out with her friend, she gave Caruso a furious glance and kissed "Bluffer," at which Caruso chuckled audibly.

SELMA KURZ, the famous Viennese soprano, the record of whose remarkable career is familiar to the American public, is very fond of telling people how much she earns and instances have been known in which the desire of impressing her friends has caused her to exaggerate considerably the amounts she receives as a compensation for her singing.

One day, meeting the basso, Demuth, she was all joy showing him a telegram from London. "What do you think of this, Demuth," she exclaimed, "I have been en-

gaged in London for so many performances and what do you think that they are going to pay me?"

"I really don't know," said Demuth. "I know you don't know, but you might at least make a guess."

"No," said Demuth, "I don't care."

"But *please* make a guess."

"No," repeated Demuth, "it really doesn't interest me."

"But I want you to guess—now please do—how much do you think they are going to pay me?"

"Oh well," said Demuth, quietly, "I guess about one-half!"

A CERTAIN well-known Wagnerian soprano was known to all her friends to be of a gloomy disposition, and the fact that she had not smiled for years had become proverbial. One of her colleagues set out to make her smile, but all his endeavors were in vain. One day he said: "Miss Blank, I will bet any amount of money that at to-night's performance you will smile and that at the moment of your most dramatic singing."

When the psychological moment had arrived the singer in question, who impersonated *Wotan*, said to the soprano in a stage whisper: "How would you like to have your eggs cooked to-night?" To which the soprano was obliged to reply in singing the famous: "Weiche, *Wotan*, weiche!" But the audience couldn't understand why the soprano smiled.

JOSEF PASTERNAK, the latest and youngest conductor at the Metropolitan Opera House, has gained a reputation for playing every instrument used in a modern orchestra.

"When I came to New York some sixteen years ago," he said the other day, "I was trying, with my elder brother, to obtain a position in a small orchestra in one of the most prominent entertainment places in New York. The leader of the orchestra said to me: 'I think I will be able to use your brother because I need a first violin, but you play the viola, and I really cannot dispense with my present viola player in order to make room for you.'

"Well," I replied, "isn't there any other man in your orchestra that you would like to get rid of that I could replace?"

"Why, yes," he said, "I don't particularly fancy the man who plays the bassoon, and if you think you can play that you can have the position."

"That was about eight o'clock in the morning and at eight o'clock in the evening I played the bassoon in that orchestra. And I flattered myself I did it better at that short notice than the other man who had been in the orchestra for years. The funny part of the thing is that I joined the union immediately after that, was put down as a bassoonist, and am still to-day on the books of the union as a bassoonist."

I HAVE been deluged with letters from friends kind enough to take sufficient personal interest in me to send me clippings from the *Morning Telegraph* reading as follows:

Chap signing himself Ludwig Wielich—I'll wager it's a pen name—wonders, in *MUSICAL AMERICA*, "who invented the expression, 'Damning with faint praise.'" It pleases me to inform Ludwig that Mr. Pope used the original of that expression in his wallop at Addison. If Ludwig wants to know who invented "To be or not to be" and "out damned spot" and "the higher the fewer" I shall be pleased to tell him. It's hardly any trouble at all to help Ludwig with his studies.

I like the patronizing style in which Mr. Algernon St. John Brenon, who sometimes masquerades as "Beau Broadway," offers the valuable help of his wisdom to a young and aspiring newspaper man. I must, however, decline Algie's assistance, for while the encyclopedia in which he looks up his quotations may be a perfectly good edition I have my legitimate doubts about Algie's own knowledge. I don't want to rub in things, but when the music critic of a big morning paper goes to a New York symphony concert and finds on the program Delius's "Brigg Fair," which composition, without the critic's knowledge, was replaced by Wallace's "Villon," and if then the said

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music critic goes ahead and raves in an article about the beautiful performance of "Brigg Fair," I really don't think I have very much to learn from him. I think I will go and buy the encyclopedia instead.

LUDWIG WIELICH.

Musical Notes by Wireless

A. W. Sharman, inventor of a system of sending telephone messages by wireless, has succeeded in transmitting musical notes and chords from a wireless station on land to ships at sea, and from one ship to another. By means of his invention he expects soon to be able to furnish ships with a receiving instrument constructed somewhat like an ordinary piano, from which brass band, string orchestra and piano music may be extracted at the will of the wireless operator, miles away. In making the experiment Mr. Sharman replaced the microphone, the instrument used for telephoning, by an electric reed or trumpet, which was connected with an ordinary telegraphic key. A small screw or regulator was connected with the reed, which, when turned, caused the note to vary in pitch. This apparatus, which was at the land station, was connected with the sand by means of metal rods in the usual way. In a motorboat, over half a mile away, was the receiving instrument, from which metal plates trailed in the sea. The inventor then sent out several musical notes which were heard distinctly through the receiving instrument on the boat. "My country, 'tis of thee" followed, every note being faithfully recorded.—*Springfield Republican*.

Youthful Orchestra's Work Cheered

Five hundred members and friends of the International Art Society of New York who attended the monthly concert and dance of the society in the Astor Hotel, New York, last Monday evening rose from their seats and cheered when the orchestra of the Junior International Art Society concluded the first overture on the program. Applause was also generous after the two other overtures played by the youthful members of the organization. The "Poet and Peasant" overture in particular was played with a skill that com-

mended the admiration of professional musicians. The organization is composed of children of members of the senior organization and was formed last September with eight members. At the Monday night concert there were thirty-six members, the oldest of whom was eighteen and the youngest ten. Dr. J. Christopher Marks is the organizer and director of the orchestra.

Washington's Christmas Concert

WASHINGTON, D. C., Dec. 18.—The first concert of the season by Motet Choir, under the direction of Otto Torney Simon, was heard by a large audience. The greater part of the program numbers had to do with the Christmas season. The Trio for Violin, Cello and Piano, op. 35, by Horatio Parker, was performed by Ernest Lent, Anton Kaspar and Mrs. Simon. The selections given by the motet choir included the works of Durante, Wagner, Hamerik, Coleridge-Taylor, Praetorius and Bach. The presentation of "Weihnacht" with the auditorium darkened and the Christmas tree brilliant with electric lights was very effective. W. H.

Theodore Thomas on American Music

[From "Memoirs of Theodore Thomas," by Rose Fay Thomas (Moffat, Yard & Co.)]

As for the American composers, the only way in which to develop composition in our own country is to play the works by American writers side by side with those of other nationalities, and let them stand or fall on their own merits. I do not believe in playing inferior works merely because they are American, nor rejecting good ones because they are not foreign. Let our composers realize that there is a standard to be reached before they can be recognized, but that if they do reach it they will be certain of equal recognition with writers of other nations. They will then have an incentive to produce the best that is in them and will produce it.

Dr. Jules Jordan's comic opera, "Love and War," will be given its first presentation in Providence on February 15, by the new Jordan-Wolff Opera Company. Dr. Jordan will himself conduct the orchestra.

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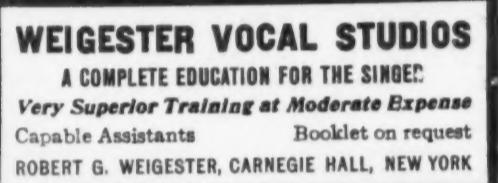
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THE EXCITING EXPERIENCE OF A TRAVELING TENOR

In order to keep his engagement with Henry W. Savage to sing *Johnson* in "The Girl of the Golden West" in Richmond, Va., Ellison Van Hoose, of the Chicago Opera, was obliged to take a midnight train from the Windy City after the performance of "Trovatore" which was not over until 11:20. Making a quick change and not waiting to remove his make-up, he instructed his Italian valet, Angelo, to pack up his luggage and follow him through the tunnel which leads from the Auditorium Theater to the hotel annex, where Mrs. Van Hoose waited with a taxi. As Angelo had not appeared there in five minutes, the tenor concluded that Angelo had understood the meeting was to take place at the Auditorium door. So he rushed back through the tunnel, making a ludicrous appearance in his stage make-up. Mrs. Van Hoose had taken the taxi and ridden around to the other door, but no sign of Angelo! So they were compelled to start for the Twelfth street depot and

send the chauffeur back for the missing valet and the bags. Angelo was found waiting at the door of the La Salle street station, weeping because he could not find his master. He was gathered up by the chauffeur and rushed to Twelfth street, where he arrived just in time to throw the luggage on the platform of the moving train, much to the relief of the departing singer.

While en route to Richmond, Mr. Van Hoose wanted to pass an hour or so at his favorite game of solitaire, so he asked the porter to bring him a table. Looking at the pack of cards in the tenor's hands, the porter exclaimed, "Lord, boss, is you gwinne to play cards on Sunday?"

"Yes, why not?"

"Excuse me, sir, but it's agin de Pullman Company's orders."

"Well, but I play a game by myself."

"Yes, boss, I knows dat is Solitary, but it's cards jes de same and I can't give you no table." So the tenor spent the day looking out of the window and wondering at the piety of the company.

CARUSO ANALYZES OPERA AUDIENCES

[From an Interview with Enrico Caruso in *The Etude*.]

"AUDIENCES are as sensitive as individuals. Italy is known as 'the home of the opera,' but I find that as far as manifesting enthusiasm goes, the world is getting pretty much the same. If the public is pleased it applauds, no matter whether it is in Vienna, Paris, Berlin, London, Rome or New York. An artist feels his bond with the audience very quickly. He knows whether they are interested or whether they are delighted, or whether they are indifferent. I can judge my own work at once by the attitude of the audience. No artist sings exactly alike on two successive nights. That would be impossible. Although every sincere artist tries to do his best there are, nevertheless, occasions when one sings better than at other times. If I sing particularly well the audience is particularly enthusiastic—if I am not feeling well and my singing indicates it, the audience will let me know at once by not being quite so enthusiastic. It is an unfailing barometer.

"This is also an important thing for the young singer to consider. Audiences judge by real worth and not by reputation. Reputation may attract money to the box office, but once the people are inside the opera house the artist must really please them or suffer. Young singers should not be led to think that anything but real worth is of any lasting value. If the audience does not respond, do not blame the audience—it would respond if you could sing so beautifully that you could compel the response that you know should follow real artistic achievement. Don't blame your teacher, or your lack of practice or anything or anybody but yourself. The verdict of the audience is better than the examination of a hundred so-called experts. There is something about an audience that makes it seem like a great human individual, whether in Naples or San Francisco. If you touch the heart or please the sense of beauty, the appetite for lovely music common to all mankind, the audience is yours, be it Italian, French, German, or American."

STRANGE FREAKS OF ORGAN-BUILDING

IN an exhaustive work on "Organs and Organ-Building," by C. A. Edwards, of London, there are described some very strange organs. Mention is made of one in which keys, pipes, case and even the bellows were made of alabaster. Another had a case covered with angels, animals and heads. The angels had trumpets which they raised to their lips. Others played on bells and kettle-drums. One angel larger than the rest soared above and beat time with a baton. As though this were not enough, there was a firmament over the organ, furnished with a moving sun and moon, and with jingling stars (called cymbal stars). There were also nightingales and cuckoos and eagles that flapped their wings. Unfortunately, Edwards's authority, one named Seidel, who was organist in Breslau at the beginning of the eighteenth

century, does not tell where this wonderful organ was.

At Saintes, in France, a certain Father Julian built an organ the pipes of which were made of pasteboard. One is said to have been built in Paris the pipes of which were made of playing cards.

A writer in *The Etude* has seen a set of pipes, one of pasteboard, one of wood, one of metal and one lined with cloth, all of which sound exactly alike. They are the work of the great acoustician Koenig, of Paris. His object was to show that the tone quality of a pipe was a matter of voicing, not of material used in making. The pipe thus runs counter to the immemorial belief of organ builders that the tone quality was largely dependent upon the choice of the material of which the pipe was made. But the builders must be in some degree mistaken, since it is the air in the pipe that vibrates, not the pipe itself.

of Mrs. Ivan L. Gooding at a reception given in her honor.

Members of the Chopin Club, of Providence, presented an artistic program at its third Musical Morning early this month. Ruth Wilson, Vera Decker, Inez Decker, Mrs. Minnie H. Vaughn, Susie E. Brown, Mrs. May Evarts Armstrong, Mrs. Evelyn Cook Williams, Mrs. Flora Richards Arnold, Olive Stafford, Maud Williams, Esther Weeden, Hazel Brown, Nellie Grant Janet Paterson, Ella Beatrice Ball and Mrs. Emma Winslow Childs were among those who participated. Much credit is due Mrs. Flora Richards Arnold for the selection of numbers and the arrangement of the program.

"King René's Daughter" was sung by the pupils of Mrs. Raymond Wesley, Providence, on December 20, and the tuneful work was given in a creditable manner. A large audience was present.



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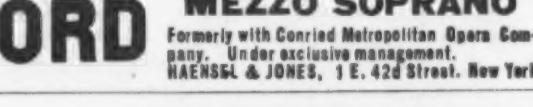
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STRENGTHENS HOLD ON BERLIN'S FAVOR

Cecile Ayres, American Pianist, Heard with Pleasure in Program That Set Forth Her Varied Abilities Impressively—Spiering to Conduct for Kreisler—Recitals by Godowsky and Lhévinne

Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24.
December 7, 1911.

A YOUNG AMERICAN pianist, Cecile Ayres, played in the Klindworth-Scharwenka Hall on Wednesday. My opinion last year of Miss Ayres's pianistic ability was fully substantiated at this concert. Her almost infallible and instinctive grasp of a composition is surprising in one so young. The progress this talented young girl has made technically in the comparatively short space of a year justifies one in cherishing the highest hopes for her. The various dynamic gradations which she produces with her subtle and delicate touch and the admirable elasticity of her finger technic bear evidence of excellent schooling. But what pleased me most, was the evidence Miss Ayres gave of personal initiative and the fact that she does not seem merely to be governed by time-honored traditions.

The program included works of Gluck-Sgambati, Bach-Saint-Saëns, Beethoven, Grieg, Leschetizky, Debussy and Liszt. The pianist's intellectual interpretation of the Beethoven Sonata gave a pleasurable surprise, although physically I found her somewhat lacking in power. The Grieg "Ballade" was very cleverly played.

Fritz Kreisler, the violin virtuoso, has requested Theodore Spiering, former concertmaster and later conductor of the New York Philharmonic, to conduct his Berlin concert with the Blüthner Orchestra on March 1. On November 24, Mr. Spiering played at the Music Halle in Hamburg on the occasion of the Volks Symphony Concert. He gave the Mozart E Flat Concerto and Beethoven's Rondante in G with orchestra. The house was sold out and the large audience showered the violinist with enthusiastic applause.

The firm of Hugo Baruch & Co., dealing in theatrical equipments, well known to many opera singers, suffered a serious loss by a fire which broke out in its atelier and

warerooms Monday morning. The loss, which is estimated at 100,000 Marks, includes, among other valuable costumes, the greater part of the newly designed outfit



Cecile Ayres, Pianist, Who Has Just Given Successful Concert in Berlin

destined for the newly-staged "Meistersinger" performance at the Dresden Royal Opera and that for the pantomime, "The Miracle," which is to be given at the Olympia in London by Max Reinhardt.

A chamber music evening by the Hess

Quartet in the Sing Academy on Thursday attracted a large audience. And that is as it should be, for this organization is one of the most distinguished of its kind. The Cherubini Quartet was interpreted with all the *esprit* with which it has been equipped by the composer. That the composition bears a distinct operatic stamp and, therefore, according to many, is unfitted for chamber music, is of no great consequence in view of its gratefulness, especially when interpreted with such exquisite musical taste.

The piano recital of Waldemar Luetsch on Friday evening in the Beethoven Hall again proved the worth of this pianist. His performance of Schumann's F Sharp Minor Sonata had *Stimmung*, as the Germans say, without forfeiting anything of technical exactness. His subtle understanding of a work, combined with his ever reliable technic make a foundation upon which he displays his musical taste to the best advantage. The Paganini Variations of Brahms was given a masterful performance.

New Conductor Introduces Novelties

Next door, in the Philharmonie, we made the acquaintance of Gregor Fichtelberg, a conductor of no mean ability. He presented us with two novelties by Karol Szymanowski: a Second Symphony in B, new to Berlin, and a Second Sonata in A, which was given its *première*. In spite of Fichtelberg's intelligent and temperamental reading of the Symphony, I do not think that the work is likely to grow popular, even in a limited sense. Szymanowski unquestionably possesses a spark of true genius, which would assuredly assert itself more favorably, were his work not influenced by the ambition to be original at whatever cost. He seems at his best in his treatment of the variations, which, especially in the progression from the allegro, represents a masterpiece of the technic of composition. But the entire score is entirely too rugged, too devoid of clearness to fascinate the hearer.

The same may be said of the sonata. This passion for unlooked-for feats and surprises tends to weary the ear, much as the mind may be fascinated by the clever execution. The sonata was interpreted by Arthur Rubinstein, in a manner that compelled admiration and made one marvel at the extraordinary progress this talented artist has made since last season. His touch, which formerly seemed rather hard, has become far more elastic and the technic he displayed in his rendition of this com-

plicated musical structure—for the sheer memorizing of which he deserves praise—must place him in the foremost ranks of piano virtuosi. The reception of these novelties was divided between hyper-enthusiasm on the part of some and absolute rejection on the part of others.

The program of the fourth Philharmonic concert under Nikisch was devoted exclusively to Beethoven. It comprised the "Egmont" Overture, the piano concerto in G and the "Eroica" Symphony, all executed to perfection. Arthur Schnabel, who is unquestionably one of Berlin's most distinguished pianists, played the piano part of the concerto with profound understanding.

Sunday afternoon witnessed a large gathering at the monthly musicale of the Polyhymnia. These concerts are given to augment the funds to assist deserving students in music and always attract a large assemblage. The music on this occasion was furnished by the young Hungarian violinist, Emil Telmányi, who played several numbers with exceptional dash and temperament, assisted by Gabriel Zsigmondy at the piano. The concert soprano, Charlotte Boerlage-Reyers, sang Massenet's aria from "Le Cid" and two songs by Berger, accompanied by Alexander Schwartz, and the Hungarian court pianist, Emeric von Stefani, played Liszt's "St. Francis on the Waves." In place of Rudolph Christians, who had fallen ill, Jean Nadolowitch, formerly of the Komische Oper, sang Canio's aria from "Pagliacci."

Irene Sanden's "Dance-Soirée"

A "dance-soirée" was given in the Künstler Haus" Sunday evening by the character dancer, Irene Sanden, and her pupils. Miss Sanden danced the "Peer Gynt" Suite of Grieg; Mendelssohn's Dance Suite from the "Midsummer Night's Dream"; a very effective "Butterfly" dance, composed by the American pianist, L. T. Gruenberg; Schubert's Ballet Music, German dances and a march, the "Farandole" of Bizet; two Hungarian dances of Brahms and Johann Strauss's "Geschichte aus dem Wiener Wald." What impressed me most with Miss Sanden's art was that she made no attempt to indicate that affected gracefulness which many dancers of to-day unfortunately adhere to; there were freedom, poetry and imagination evident in all her movements.

The not easy task of accompanying these dances appropriately, especially in view of the fact that the piano was behind the

[Continued on next page]

DINH GILLY

The Famous Franco-Algerian Baritone of the Metropolitan Opera House

Achieves Remarkable Success During Covent Garden Season. His Impersonation of Athanaël is Called "Masterpiece."

Perhaps the nearest approach to a "hit" has been made by M. Gilly, a baritone whose performance of the monk *Athanaël* in "Thaïs" was a masterpiece, the singer admirably suggesting the religious fervor and zeal for souls by which *Athanaël* is possessed, and singing throughout with great beauty of tone.—*The Lady*, London.

Taken all round, it has been, from the artistic point of view, the least exciting season of recent years; none of the new works created any sensation, and of the new artists heard only M. Gilly made a real impression.—*The Star*, London.

The most notable newcomer has been M. Gilly, the French baritone, who both as singer and actor has given evidence of high parts.—*Sunday Times*.

M. Gilly, who as *Athanaël* plays a prominent part throughout the work, greatly distinguished himself, both by his singing and acting.—*Lady's Pictorial*.



—Copyright Dover St. Studios, London.

DINH GILLY AS ATHANAËL

M. Gilly sang finely the long part of *Athanaël*, his rich, full voice standing the strain well, while his acting was impressive, and he was successful in indicating from the outset that the man was only slumbering beneath the ascetic monk.

Another artist also has made a great step in advance in "Thaïs" in M. Gilly, whose performance of *Athanaël*, the hermit-lover, is singularly striking and convincing. He looked the fanatic and ascetic to the life.—*World*.

M. Gilly carried off the principal honors as *Athanaël*.—*Truth*.

And apart from everything else, as has been said before, the *Athanaël* of M. Gilly is a masterpiece.—*London News*.

Among the new soloists the most strikingly successful has undoubtedly been M. Gilly, in whom it seems the management has found a legitimate successor to the long list of principal baritones associated with Covent Garden.—*Universal Standard*.



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ALEXANDER HEINEMANN

STRENGTHENS HOLD ON BERLIN'S FAVOR

[Continued from page 23.]

scenes and permitted no view of the stage, was carried out admirably by Mr. Gruenberg. The dances were alternated with several vocal solos rendered with a sympathetic voice and artistic taste, but with a certain lack of temperament, by the concert soprano, Frieda Meyer-Heinze. The house was sold out and the large audience besieged the stage and demanded one encore after another. The "Danube" waltz, of course, had to be repeated.

At his second piano recital of this season, the incomparable Leopold Godowsky scored his customary success with a large attendance. His program, composed of Beethoven, Brahms, Mendelssohn, Schumann, Chopin and Strauss-Godowsky numbers, gave him ample opportunity to display his clear-cut virtuosity. Godowsky's taste is beyond criticism.

Never have I heard Schumann's "Carnaval" played with such convincing life and tone-coloring, as well as with such infallible technic, as by Josef Lhévinne the other

evening. The insinuating tone which the pianist produces, and that not only in a legato but through the most intricate passages in a tempo to make one gasp, fascinates his hearers from the first note to the last. And his performance of the Liszt Fantasy on "Robert le diable"! Could there be anything more dramatic (though free from anything spectacular) than the rendition of this so frequently jumbled work. Long after I had left the concert hall, I heard from below the protracted applause alternating with one encore after another. If I am not very much mistaken, the concert-giver was induced to add four encores. Not often is such enthusiasm witnessed at a piano recital.

Beatrice Gjertsen, the prima donna soprano, of the Weimar Court Opera, has suffered a sad bereavement. Her father, Mr. Gjertsen, of Minneapolis, has suddenly passed away. Miss Gjertsen will therefore sail for America on the *Mauretania* on Dec. 9, and will spend several weeks with her family before resuming her duties at Weimar.

O. P. JACOB.

"SHOULD OUR OPERA ASPIRANTS STUDY ABROAD?"

"SHOULD American Opera Aspirants Study Abroad?" is the subject of a symposium conducted by the *Etude* and contributed to by six distinguished men in American opera. The verdict with one exception (Henri Scott, of the Chicago-Philadelphia Opera Company) is unanimous that Americans should study abroad during a part at least of their period of preparation and that Europe is the proper place for making a début. Following are significant sentences from the articles of each of the contributors:

David Bispham—"Yes, opera singing certainly can be studied in America, but it can be studied better, and to better advantage, in Europe."

George Hamlin—"True, we have here in America vocal teachers quite as good as those found in Europe, but there is much more to consider than just the vocal side for an operatic career, and that is the *histrionic* side and the matter of *interpretation* and the experience of *doing and seeing*, for this is the best teacher of all. Therefore, since the opportunity for hearing and for gaining experience in operatic work is so much greater in Europe, I say the study abroad is most essential."

Riccardo Martin—"Primarily, the student

who has the apparent qualifications to prepare for an operatic career should learn how to sing in America and through the help of American instructors. When the voice is well developed, reasonably well controlled and a knowledge of foreign languages obtained, it is right to look toward the country beyond the Atlantic."

Henry Russell—"To summarize, I would say that if you, young singers, have the voice and the ability, go abroad by all means."

Henri Scott—"Given a good memory, patience, a capacity for work, ability to withstand the flattery of admiring friends, and a willingness to dispense with false pride in the matter of experience, there is absolutely no necessity for the opera student to go abroad either to study or for a début."

Herbert Witherspoon—"Where we are lacking is in the acquirement of foreign languages. I know of no country where languages are so badly taught as in America, and few of our students possess even a moderate degree of practical fluency in any foreign tongue. As for début I say without hesitation, go to Europe. Here we have only great companies in which beginners can get no chance."

HANDEL AS AN IMPRESARIO

THE name of Handel has become so indissolubly connected with oratorio that it is difficult to realize that he only took to composing in this form when he was fifty-three years old. Handel devoted almost his entire life to opera and to operatic ventures. He was the Wagner of his day, since he is practically the only composer of first rank besides Wagner who was his own impresario. His services were repeatedly in requisition as one of the directors of various operatic ventures. The South Sea Bubble had not yet burst, and the time was ripe for speculation.

Handel was exceedingly short-tempered, and never in doubt about what he wanted. He went bankrupt twice, but did not let that interfere with his plans to any great extent. He seems to have believed that the chief virtue of a failure is that it enables one to begin all over again. Very few people cared to try conclusions with him. There was a prima donna named Cuzzoni

who had a wonderful voice and a woeful temper—she subsequently poisoned her husband. Handel sent for her to come to London and she at once became a great success, though she was a singularly unattractive woman. Horace Walpole described her as being "short and squat, with a cross face, but fine complexion; was not a good actress; dressed ill, was silly and fantastical." Handel's greeting to her when she arrived in London was characteristic.

"I know, madame, that you are a veritable devil, but I would have you know that I am Beelzebub, the prince of devils."

"Encouraged by this greeting," Mr. R. A. Streathfield tells us, "she flatly refused to sing the beautiful air, 'Falsa Immagine,' which Handel had set down as her opening song, whereupon he seized her round the waist and threatened to throw her out of the window. Cuzzoni owned herself beaten, sang the song, and in a moment had London at her feet." —The *Etude*.

Hofmann with the Boston Orchestra

The third pair of Boston Symphony concerts will be given in Carnegie Hall on January 11 and 13 respectively. The soloist at both of these concerts will be Josef Hof-

mann, who comes to America this season for the sole purpose of filling a series of engagements with the Boston Symphony Orchestra. It is likely at one of these concerts Mr. Hofmann will play his own fourth Concerto.

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LITTLE KNOWN OPERAS NOT FOR MILWAUKEE

Change in Chicago Company's Schedule
from "Figaro" to "Carmen" Increases Returns

MILWAUKEE, Wis., Dec. 22.—Little known grand opera is not for Milwaukee. The performance of "The Marriage of Figaro," the second of the Milwaukee season, scheduled for Friday evening, December 29, has been cancelled by Mrs. Clara Bowen Shepard, local manager, and the popular and well-known "Carmen" substituted. This is done to protect the guarantors, a dozen or more Milwaukeeans of means, who have come forward with \$25,000, to insure a second season of grand opera by the Chicago company. There was a considerable deficit for the first performance, "Samson et Dalila," on December 8, and rather than risk a big loss on December 29, a popular opera was substituted.

If "Carmen" produces the financial results that are expected, the season will consist of four performances instead of three. "The Marriage of Figaro" will be produced as the third, and the double bill of "The Secret of Suzanne" and "The Juggler of Notre Dame" as the fourth. There has been some comment on the action of the local management in substituting the time-worn "Carmen" for the lesser known "Figaro," but those who are complaining are few and do not support the season alone. It requires thousands to make the season a financial success and it is to draw these thousands, even at the risk of disappointing a few, that the change was made, according to Mrs. Shepard.

It might be stated, by the way, that "Carmen" is not yet certain, nor any of the other operas scheduled. Unless the advance sale up to Saturday, December 23, is sufficient to make it certain that the performance will not be a dismal financial failure, the entire season will be dropped. It is believed, however, that "Carmen," with Mary Garden, Maggie Teyte and other stars will attract sufficiently to guarantee a full season.

M. N. S.

Musical Rights to a Poem

[From London Musical Opinion.]

Now, why should not anyone be allowed to acquire the musical rights of a poem on payment of a small fee? Let the best setting win. Or why not lease the rights; so that, in the case of a song being a failure after (say) two years they might be acquired by another composer. In the event of the first setting being successful, the lease would of course be renewed. But, best of all, let permission be given free to all composers on condition that acknowledgment is made on every copy and program, with the title, publisher's name and price of the book from which the words are taken. Such an advertisement would be better than a paltry fee of a guinea or two. I have even heard of singers being refused permission to print the words of a song on their programs unless a fee was paid. A short-sighted policy this; for the more often people come across an author's work—especially with the advantage of a musical setting—the more likely are they to buy his books.

Mignon Nevada, Emma Nevada's daughter, is filling concert engagements in the English provinces.

JULES FALK TO PLAY ON PACIFIC COAST



—Copyright by E. Goldensky.

Jules Falk, American Violinist, Who Will Make a Concert Tour in the Far West

FROM New York to San Antonio, then to San Francisco, up to Canada, and back again to Manhattan is the concert tour which is laid out for the young violinist, Jules Falk. This interesting artist studied with the distinguished master Sevcik, who also was the teacher of Kubelik. So impressed was Sevcik with Falk's progress in Prague that he recommended him as soloist to the Bohemian Philharmonic Orchestra. The young musician gave a number of concerts in London and on the Continent, including an appearance before King Edward at Marienbad. Next he continued his studies with Ysaye, meanwhile giving concerts during the Winter.

Four years ago Falk was presented with a Stradivarius violin which has had a romantic history. In the hands of this artist the unusual power and beauty of the instrument are worthily displayed. A great deal of his practising is done in the open air of

the country. For the coming tour Mr. Falk will have a large répertoire, among the concertos being the Mendelssohn and the Bruch in G Minor, as well as the Concerto in D Major by Friederich Gernsheim, who is associated with Max Bruch and Humperdinck in the Master School of Composition at the Royal High School of Music in Berlin. His personal representative, Charles Hollander Falk, the brother of the violinist, has been traveling over the route two months in advance of the artist.

Albert Edmund Brown in Recital

LOWELL, MASS., Dec. 22.—At Colonial Hall the music-loving public of Lowell recently heard a recital of songs by Albert Edmund Brown, assisted by Mrs. Brown at the piano. Mr. Brown is the head of the music department at the Normal School. Among his numbers were Sidney Homer's "Requiem," Bruno Huhn's "Invictus" and "Danny Deever" of Walter Damrosch.

AN OPERA "SEASON" OF BUT ONE PERFORMANCE

Cincinnati Gives Chicago Company in "Lucia" Poor Support—Recitals by Local Artists

CINCINNATI, Dec. 22.—Again Cincinnati has had a glimpse of opera, December 11 being the red-letter day. We were favored with one performance by the Chicago-Philadelphia Opera Company—its first appearance here—and they gave us "Lucia" with Mme. Tetrazzini, Bassi, Alfredo, Costa, Berardi and Venturini. And this is all the opera we shall have this year unless there is a strenuous effort on the part of some of the public-spirited people of the city to bring the Chicago organization back. Just at present Cincinnati is not on the map so far as the Metropolitan Opera Company is concerned, for the attendance when that organization was here last was not particularly encouraging, and now the situation is about the same with reference to the Chicago company. Music Hall was fairly well filled Monday night to hear Mme. Tetrazzini, but it was "top heavy" in box-office parlance, and where the seats bring worth-while prices was skillfully "dressed" to cover the empty chairs. Alas! and it was a good performance too. Every singer appeared exactly as announced, the chorus was good, the Cincinnati Symphony Orchestra gave splendid support, and the opera was staged most satisfactorily.

Unless Cincinnati guarantees a better sale, or unless Bernhard Ulrich, who controls the business destinies of the Chicago company, changes his mind we shall have no more opera this season. Chicago does not want to pay for Cincinnati's opera, and after all, why should Chicago suddenly become so generous. If the call is loud enough, Mr. Ulrich promises "Natoma," "Tristan" and possibly a third opera in February, but the call must be undeniable.

The Wyoming Musical Club presented Emil Heermann Monday afternoon in a violin recital. Mr. Heermann is widely known on account of his success as concertmeister of the Symphony Orchestra and by reason of his appearance as soloist with that organization. He was assisted by Lois Caulk, of Chattanooga.

On Thursday evening, Bernard Sturm, of the violin department of the Cincinnati Conservatory of Music, presented an interesting program in the Conservatory concert hall. Since resigning from the Symphony Orchestra Mr. Sturm has been devoting himself more fully to concert engagements, and is appearing with many organizations outside of the city.

On Friday evening, June Elson, an advanced pupil of John Hoffmann, of the Conservatory of Music faculty, gave a recital at the conservatory assisted by Edwin Ideler, violinist, who recently graduated under Signor Tirindelli.

Henri Ern, the Swiss violinist and principal of the Ohio Conservatory of Music, violin department, gave a recital at the Conservatory Hall, December 12, to a most appreciative audience. In the rendition of "Chanson Sans Paroles" we became acquainted with Mr. Ern as a composer as well as a performer of exceptional merit.

F. E. E.

Ferencz Hegedüs, the violinist, has returned to the concert stage after a two years' illness and made successful reappearances in Germany.

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AMY HARE

IN CHICAGO MUSIC SCHOOLS AND STUDIOS

CHICAGO, Dec. 25.—The regular Christmas vacation of the American Conservatory will end Monday. A most gratifying fact is the unusually large attendance this season from points outside of Chicago. The general registration also exceeds that of any previous season. John J. Hattstaedt, president of the conservatory, is attending the session of the Music Teachers' National Association at Ann Arbor, Mich., of which organization he is a director. Allen Spencer will read a paper on "Liszt" before the convention.

Mary Wood Chase, writer, pianist and educator, is arranging to resume her public work with a Western recital trip in February.

Hortense Brunswick, Florence G. Donnelly and William Yardley, all pupils of Frank Amazeen, gave a recital last Wednesday evening in Kimball Hall.

Mrs. Katherine Howard Ward gave an organ recital last Sunday afternoon in the First M. E. Church, in Evanston, Alice Zepplin, soprano of the opera, furnishing the vocal numbers. At the previous week's concert Mabel Riegelman was the soloist.

Mrs. Stacey Williams left her Kimball Hall studio last Tuesday for a fortnight's stay in Austin, Tex., where she has been engaged by Mrs. Jourdan W. Morris for ten days' teaching service and to deliver her lecture on "Scientific Tone Production." Mrs. Morris was formerly a pupil of Mrs. Williams.

Genevra Johnstone-Bishop, soprano, formerly a resident of this city, who has been living abroad of late, early this month appeared in several private musicales in London and last week gave recitals in Glasgow.

Adolph Mühlmann, the distinguished vocal teacher of the Chicago Musical College, officiated as Santa Claus in an entertainment given by Mrs. Theodore Thomas, in

Plymouth Church, last Thursday evening. The vocal artist was Maggie Teyte, of the Chicago Grand Opera Company.

Margaret Salisbury directed the Christmas recital of the Stickney School, of Edgewater, last Wednesday morning, the big features of the program being selections by the Girls' Glee Club.

Agnes Lapham's pupils gave a recital last Saturday afternoon in the Fine Arts Building.

Rossiter G. Cole lectured on musical appreciation before the Englewood Woman's Club Monday afternoon, Mrs. Cole furnishing a number of piano selections to illustrate the program.

George Nelson Holt, one of the real live wires in vocal art in this city, lectured in the Assembly Hall of the Columbia School of Music last Wednesday afternoon on Herbert's "Natoma."

Arthur Dunham conducted the Ravenswood Musical Club in "The Messiah" last Friday evening at the Ravenswood M. E. Church. His chorus numbered eighty voices and the soloists were: Lillian French Read, soprano; Jennie F. W. Johnson, contralto; E. O. Todd, tenor; John T. Read, basso, and William Zuch accompanist.

Mary McFie, of the Sherwood School of Music, left last Monday for a tour through Oklahoma, Texas and Mexico. C. E. N.

BOSTON CLASS OF MUSIC APPRECIATION
HEARS THE HOFFMAN QUARTET

BOSTON, Dec. 23.—A concert was given before the Class of Music Appreciation and the University Extension Class of the Boston University on December 20 before a large number of members and their friends. These classes are under the supervision of John P. Marshall, organist of the Boston Symphony Orchestra. The

four movements from Haydn's String Quartet in D Major, and the slow movement from Mozart's String Quartet in C Major, were well played by the Hoffman Quartet, as was the "Funeral March," from Schumann's "Quintet," by the quartet, with Gladys Barber, pianist. This is considered the best chamber music ever written and the interpretation given it by these artists, who were all in good form, was appreciated by the enthusiastic audience. The classes are making fine progress under Mr. Marshall's direction. A. E.

COLORADO SPRINGS EVENTS

PROGRAMS BY LOCAL SOCIETY OF UNUSUAL INTEREST

COLORADO SPRINGS, Dec. 26.—A splendid meeting of the Colorado Springs center of the American Music Society, of which Frederic Ayres is president, was held last week and proved of more than usual interest. This was its second program of the year, the first including a Sonata in G Minor of four movements for violin and piano by Arthur Foote; MacDowell's "Poems after Heine," for piano, and Charles Wakefield Cadman's song cycle, "The Morning of the Year," sung by a quartet composed of Mrs. John Speed Tucker, Eleanor Thomas, Cecil Rodgers and George Hemus, with Mrs. George Hemus accompanying. The latter number was especially interesting in view of the fact that Mr. Cadman is spending the Winter in Denver and recently lectured here on American Indian Music.

The two novelties on the second program were the slow movement of Arthur Shepherd's Sonata in F Minor and Arthur Farwell's baritone song, "A Farewell." Each in its way is a very remarkable work. The farewell song has a beautiful and eloquent melody supported by a structure of harmonic effects as remarkable in originality as they are subtle and beautiful.

A delightful feature of the programs of the Colorado Springs Musical Club, which are being given fortnightly this Winter, is an orchestra of twenty-seven pieces that has been organized within the club membership. At the last meeting selections by Schubert, Mendelssohn and Tovan-Marchetti were played. The orchestra is under the leadership of M. O. Barnes.

L. H. A.

SUCCESSFUL GERMAN TOUR FOR AMERICAN SINGER

BERLIN, Dec. 23.—Alfred Ilma Waldmeier, a bass-baritone, whose musical education began in the United States, is attracting a great deal of notice and winning considerable success on his concert tour through Switzerland and Germany. Mrs. Waldmeier, who is accompanying her husband, is also a singer of note and is sharing in his success. Their tour will continue until Spring, when Mr. Waldmeier returns to grand opera at Mainz, where he has already made a success in Wagnerian operas.

Selections from Brahms, Liszt, Vitali, Mallison, Debussy and Godard were among the compositions given at the recent concert of R. J. Hutchinson in Portland, Ore. Among those who participated were: Genevieve Frazer, Leah Slusser, Mrs. Efrida Hiller Weinstein, Mrs. Delphine Marx, Mrs. Susie Fennell Pipes, Laura Fox, J. Ross Fargo, Stuart McGuire and Robert Burton.

SAN FRANCISCO'S GREAT CHRISTMAS JUBILEE

"Examiner" Engages Noted Artists for Open-Air Concert Given Before Audience of 100,000

SAN FRANCISCO, Dec. 25.—Kubelik, Bispham, Afrée, Chamellan and other masters of music were participants in the San Francisco Examiner's great open-air concert on Christmas Eve. Massed in the streets, in the open space around Lotta's Fountain, the center of San Francisco's business section, more than 100,000 persons joined exultingly and reverently in a Christmas hymn of faith as a grand finale of a joyful jubilee.

It was truly an amazing event and the program was one for wonder. The witchery of Jan Kubelik's violin floated over the hushed throng and echoed caressingly among the buildings. The inspiring voice of David Bispham rang out in the Christmas carol, "Ring Out, Wild Bells," and a great trained chorus of male voices sang the "Hallelujah" chorus from "The Messiah." The singing of the members of the French Opera Company made the pulses of the crowd throb and at the end of an hour the audience itself seemed inspired and joined in the Te Deum with an indescribably fervid roar of devotion.

The San Francisco Examiner was instrumental in providing the people with an opportunity for this impressive outpouring of Christmas sentiment. The newspaper obtained the artists who furnished the music for the program.

Beatrice McCue in Two Concerts

Beatrice McCue recently sang in Verdi's "Requiem" in Utica, N. Y., displaying, according to local criticism, a rich mezzo voice and singing with fine expression. In Passaic, N. J., on December 7 this singer appeared in the concert version of Gounod's "Faust," singing the roles of Siebel and Martha.

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BIGGEST AUDIENCE EVER ASSEMBLED IN DAYTON

That Is What Gathered to Hear Mme. Schumann-Heink's Recital—Mme. Pasquali also Scores

DAYTON, O., Dec. 22.—When Mme. Schumann-Heink gave the second concert of the series arranged by A. F. Thiele, it was her first visit here in five years, and she brought out the largest audience that has ever been assembled for a musical event in the history of Dayton. Every seat in the Victoria Theater was sold and 300 chairs were placed on the stage, and even then more than 300 people were turned away unable to obtain admission. Mme. Schumann-Heink was in fine voice and fine spirits, and her program was beautifully given. She was tendered a veritable ovation and responded to many encores.

The performance of "The Mikado," given by local talent, on December 5, under the direction of Arthur Leroy Tebbs, for the benefit of the Fresh Air Branch of the Fruit and Flower Mission, proved one of the most successful entertainments ever given by amateurs in this city. The opera was beautifully staged and well sung. Among those taking part were Mrs. Harry Williams, Mrs. Henry Colby, Lula Linkert, Mrs. Frank Rigby, Jessie Gilbert, Ellis P. Legler, Cecil Mason, Joseph Murphy and J. Orrin Donovan. The chorus was made up of young singers of the city, and was an attractive feature.

The Imperial Russian Ballet presented "The Lake of the Swans," with music by Tchaikowsky, before a large and enthusiastic audience last Monday.

Mme. Bernice de Pasquali, coloratura soprano, appeared under the auspices of the Mozart Club, and attracted a large audience Tuesday evening. This was the first of a series of three artist recitals to be given by the club, and the success attained by this opening augurs well for the balance of the season. Mme. de Pasquali was most cordially received and was obliged to respond to many encores.

The Mozart Club gave an interesting program at the First United Brethren Church Monday. The participants were Mrs. Clara O. Lyman, Nelle Davis, Mary Goode Royal, Ira Leslie Davis, Jessie Ayres Wilson and Mrs. Clara Turpin Grimes.

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Harpist

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and
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RUSSIAN DANCERS SIGHT-SEEING IN DAYTON



Members of Imperial Ballet at Door of Cash Register Factory—From Left to Right: Alfred Houser, Stanley Sharpe, Manager of the Dancers; A. F. Thiele, Local Manager; A. Illyne, Julia Siedowa, Mikail Mordkin and Phillip Barnalson

WHILE in Dayton, O., where they presented "The Lake of the Swans," Mikail Mordkin and members of the Imperial Russian Ballet were entertained at the National Cash Register factory at

luncheon and then followed a trip through the big plant. The artists marveled at the many interesting things they saw in the factory. The above picture was taken at the entrance to the office building.

Holiday Concerts by Milwaukee Choruses

MILWAUKEE, Dec. 25.—The holiday musical season, always the most prolific and interesting that the city knows, this year brought its usual quota of choral society presentations, the leaders being the Arion Musical Club and its Cecilian Choir in Handel's "The Messiah." This oratorio has been sung every year during the week from Christmas to New Year's Day for more than twenty-five years and is to be reckoned as one of the principal musical events of the Milwaukee Winter season. This year "The Messiah" will be more elaborately rendered than ever before, the Auditorium being used. The concert is to be given on Thursday evening, December 28, and the soloists will be: Lucille Stevenson Tewksbury, soprano; Eva Mylott, alto; Niels Hougaard Nielsen, tenor, and Frederick Martin, basso. M. N. S.

circumstances. It was the first public appearance of its new director, Arthur Dunham, of Chicago. The program brought forth an interesting list of English, Irish and German ballads, splendidly rendered by the chorus of fifty male voices. Mme. Lulla Chilson-Ohrmann added a soprano color in a coloratura aria from "Rigoletto" and songs by Rubinstein, MacFayden, Spross and others. The accompaniment was by Mrs. Frederick Wergin and Winogene Hewitt. M. N. S.

Mr. Bromberg Lectures on Russian Folk and Peasant Songs

Edward Bromberg, singer and lecturer, appeared recently before the Wednesday Afternoon Club of Bridgeport, Conn., in a recital of Russian folk and peasant songs and modern Russian songs. In his lecture he pointed out the salient characteristics of the Russian folk music and traced its influence on the music of the modern native masters. He was most cordially received and received a fine tribute when the audience stood during his singing of the Russian national anthem at the close of the program.

Manager Condon Hurt in Wreck

ST. LOUIS, Dec. 25.—Oscar Condon, manager of the Symphony Orchestra, was painfully injured in a wreck last week on the Illinois Traction System at Virden, Ill. Mr. Condon, accompanied by his wife, was traveling from Peoria, where he has been arranging for some concerts for the orchestra, and was in the parlor car, when a Burlington coal train backed into the rear end and overturned the car. He was able to resume work this week. H. W. C.

Xmas Cheer for Composer MacFayden

MILWAUKEE, Dec. 25.—Christmas greetings in many forms from stars in the musical world helped to make the holiday season tolerable for Alexander MacFayden, the composer and pianist, who is recovering in his Milwaukee home from a serious nervous breakdown which attacked him more than a year and a half ago. Among the most treasured of these Christmas greetings is an autographed portrait of Flora Wilson, daughter of the secretary of agriculture and a well-known soprano of Washington. M. N. S.

Début of New Milwaukee Chorus

MILWAUKEE, Dec. 25.—The Lyric Glee Club made its first appearance of the season at the Pabst Theater under auspicious

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NEW DALLAS SYMPHONY ORCHESTRA IS FORMED

Volunteer Subscriptions After First Performance Seem to Insure Permanent Organization

DALLAS, Dec. 26.—Considerable progress has been made in the last five or six weeks toward the establishment of a permanent orchestra for Dallas. An orchestra of forty-five pieces was made up, and after two weeks of rehearsals, under the direction of Carl Venth, gave its first concert the afternoon of December 10. The Majestic Theater was completely filled, and so enthusiastic did the audience become that within half an hour after the close of the concert one-fifth of the money necessary for the support of the orchestra was raised by volunteer subscription, and since then subscriptions have been coming in in large amounts. The work of the hastily organized orchestra at its first performance was good and a well arranged program was played. Clarence Ashenden was the soloist and his singing of "It is Enough" from the "Elijah" showed his fine baritone voice to advantage.

The Schubert Choral Club was assisted by Nikolai Sokoloff, violinist; Felix Parsons, the boy soprano, and Katherine Allen Lively, accompanist at its first appearance this season. The club as usual, sang most intelligently, with splendid attack, fine shading coloring and style. The work of the soloists was enjoyable. The concert was the brilliant society affair of the musical season. Harriett Bacon is the director of the club and with the aid of members has lately secured 250 associate members. Harriet Ware and the great Bonci are to be brought to Dallas by this organization.

The Dallas Oratorio Club will give "Stabat Mater" and "Fair Ellen" in January. Agnes Gammon, Mrs. E. Dick Slaughter, Henry Hubble, tenor; Clarence Ashenden, baritone; Joseph B. Rucker, basso, and Lucile Burke-Bennett, alto will be the soloists. The society is under the direction of Carl Venth.

QUESTION OF INDIAN MUSIC

Frederic Ayres Suggests an Explanation of Its National Character

To the Editor of MUSICAL AMERICA:

The other day in the course of a talk with Charles Wakefield Cadman regarding the relationship of Indian song to American composition, I made the suggestion that, as the peculiar qualities of Indian music are partly the result of the reaction of the American climate and environment upon the Indian's esthetic sense, so, making due allowance for difference of race and position in social evolution, we should be similarly affected and should in certain moods express ourselves quite unconsciously in something like Indian idiom—particularly those of us who make our homes in the regions of the Great Plains or Rocky Mountains.

Mr. Cadman suggested that I put the idea into the form of a letter to the editor of MUSICAL AMERICA, with the view to getting the feeling of others who have also thought about these things—which I have now done.

FREDERIC AYRES.
Colorado Springs, Col., Dec. 20, 1911.

The Olive Mead Quartet will give its second evening concert in Rumford Hall, New York, Wednesday, January 3. On this occasion it will have the assistance of the eminent clarinetist, Henry Leroy.

Cornelia Rider-Possart

PIANIST

European Tour 1911-12

HAMBURG PRESS COMMENT:



Hamburger Korrespondent, November 24, 1911: "Not often has one the opportunity to record playing of such exquisite style, such perfect duet playing as that of yesterday evening, not often does chance throw two artists of such congenial feeling together in their devotion to chamber music master works. Cornelia Rider-Possart and Jan Gesterkamp had included the sonatas for piano and violin in E of Bach, in C of Brahms and E flat major of Strauss in their program. If this succession of numbers manifested a sentiment free from all straining after sensational effect on the part of the concert givers, their rendition gave conclusive proof of the sincerity and objectivity of their musical intentions. No detailed accommodation of the partners to each other was necessary, as a primary basis of mutual understanding existed in their congenial relationship to a composition. The pianist, Frau Rider-Possart, played with fine reserve of tone and exquisitely controlled expression, in accordance with the style that is requisite for the Bach sonatas and also for the dreamy atmosphere of the Brahms sonata. Her technic has been equalized in every phase and is excellently developed, her legato uninterrupted. Even in moments of passionate initiative she did not allow her pianistic ambition to entice her into giving her tone a lighter, more virtuoso-like coloring."

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Albert Schatz Manuscript Collection, Now in Library of Congress, an Acquisition of Priceless Value to Students—Thousands of New Musical Titles Registered Last Year

WASHINGTON, D. C., Dec. 23.—The purchase of the Albert Schatz collection of manuscripts by the division of music of the Library of Congress was the most important individual acquisition to the library during the fiscal year ending June 30, 1911, according to the last report issued by the department. The library has owned the famous Schatz collection of libretti since 1908, and the addition of the manuscripts is both logical and important.

Albert Schatz, who died in October, 1910, had been interested for forty years in what he called "Operngeschichte Statistik," and in that field was a recognized authority and ever ready to put his knowledge at the service of others.

The Schatz collection consists of a carefully prepared day by day Calendarium running from the year 1573 to 1904, chronological lists relating to the history of opera in more than sixty cities; manuscripts of several of Mr. Schatz's minor contributions to the bibliography and chronology of music, and "Chronologische Listen" or "Verzeichnisse" of nineteen composers of opera, the majority of whose operatic flights have passed into oblivion. These lists are of immense value to the student of musical antiquities. They give, in addition to full title and designations of works, names of librettists and places and dates of first performances. All of Mr. Schatz's bibliographical work, however, was not among the composers dead nowadays in every sense. His bibliographical labors concerned themselves with musicians whose works will live—some of them at least—as long as the world interests itself in music as a living art. Handel, Glück, Mozart and Wagner are composers in whose cause Mr. Schatz gave painstaking labor. But the real work of his life was a dictionary of opera written on slips (*Zettel*). About 100,000 of these slips are in the Library of Congress and are divided into two parts, one arranged by titles of operas and the other in the chronological order of their performances. The chronological part of the

work is practically a daily history of opera in Europe from the year 1541 to 1900. In book form the history would have filled 4,000 octavo pages. No wonder that Mr. Schatz died a man of small means!

New titles added to the catalog of the Division of Music during the year ending June 30, 1911, total 40,554, and brought the number of works in the division up to 593,126 at that date.

The transcribing of scores of old operas, un procurable in the original or in print, has continued, 112 of these transcriptions having been added during the library year.

"The organic development of the collections," says the report, "has continued uninterruptedly as planned, emphasis having been laid on first editions of the classics, vocal scores of operas, chamber music and German song collections of the eighteenth century. Also a beginning was made of transcripts of rare viola da gamba music. Opportunities for the acquisitions of important individual works outside of the usual course were taken advantage of."

The following tables show the growth of the Division during its last fiscal year:

Accessions in the Fiscal Year Ending June 30, 1911.

	Copyright.	Gift.	Purchase.	Exchange.	Transfer.	Other.	Total.
Music	23,870	12	4,553	10,018	1	38,454	
Literature of music	369	28	681	1	36	2	1,117
Instruction	804	5	170		4		983
Total	25,043	45	5,404	1	10,058	3	40,554

Contents at the close of the fiscal year June 30, 1911:

Music: Volumes and pieces.....	554,417
Literature of music: Volumes, pamphlets, etc.	24,942
Instruction: Volumes and pieces.....	13,767
Grand total.....	593,126

E. M. J. T.

asm. Mr. Stojowski's reception was well deserved, for he is an artist of wonderful talent, which was displayed with the finest technic and splendid intonation. The other soloists were Mrs. Clarissa Koons Estabrook, soprano, and Glenn O. Friermood, baritone, who sang the solo parts in "The Legend of the Holy Elizabeth." The entire concert was under the direction of Alexander Ernestinoff, whose capabilities in this capacity have always proved to be of the highest.

M. L. T.

INDIANAPOLIS MÄNNERCHOR

A Brilliant Concert with Mme. Rider-Kelsey Leading Soloist

INDIANAPOLIS, Dec. 22.—The Indianapolis Männerchor opened the season with one of the most brilliant concerts ever given in this city. The soloists were Mme. Corinne Rider-Kelsey, soprano, of New York; Wesley W. Howard, tenor, and Gaylord Yost, violinist, both of the faculty of the Indianapolis Conservatory of Music. The Männerchor never sang better and the concert reflected both the hard work of the members and of the director, Rudolph Heyne. One of the most delightful numbers was one of Herr Heyne's own composition, "Autumn Song," which was repeated. The mixed chorus sang a serenade by Franz Abt, *a capella*, in which Mary L. Traub, alto, sang the solo parts. The other numbers were "Die Lorelei," by Hiller, with the two soloists, Mme. Rider-Kelsey and Mr. Howard, and the "Inflammatus" from Rossini's "Stabat Mater." Mme. Rider-Kelsey captivated her audience both by her art and her charming presence. She sang a very fine group of American songs, with the capable assistance of Mary Willing Meagley, who appeared both as accompanist and composer. The three songs by Miss Meagley were dedicated to Mme. Rider-Kelsey, and were very well received.

Mr. Yost, violinist, was heard to fine advantage upon this program, as was Mr. Howard. Amelia Kroeckel and Carl Buetel were other accompanists.

M. L. T.

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ALL SEATTLE TURNS OUT FOR KUBELIK

Many Recalls Follow Each Number
—Philharmonic Orchestra's
First Concert

SEATTLE, Dec. 13.—A packed house greeted Jan Kubelik for his recital here last week and gave the violinist an enthusiastic reception. Tschaikowsky's Concerto in D Major, in spite of its length, was given an interpretation that held the listeners throughout. The Bach Prelude was played with ease and clarity. Saint-Saëns's Introduction et Rondo Capriccioso, and the "Souvenir de Moscow," by Wieniawski, disclosed Kubelik's wonderful technical resources and remarkable facility, while the familiar Dvorak "Humoreske" was given a new meaning at his hands. Inconsistent applause brought many recalls and two encores during the evening. Ludwig Schwab, as accompanist, was all that could have been desired.

The first concert of the Seattle Philharmonic Orchestra, under the direction of John M. Spargur, last Monday evening introduced Bianca Volpini, mezzo soprano, as soloist. The orchestra is well balanced and the men play in excellent ensemble. The Massenet Overture, "Phèdre," was given a forceful reading. Mr. Spargur proved himself an efficient conductor, leading his men with authority and splendid musicianship. The Andante Cantabile, Tschaikowsky, for string orchestra was exquisitely performed. Goldmark's E Flat Symphony, "The Rustic Wedding," was given for the first time in Seattle and was gracefully performed. Mr. Spargur, after many recalls, bade his men rise and share the applause.

Miss Volpini, as soloist, was a center of attraction, and sang Saint-Saëns's aria, "My Heart at Thy Sweet Voice," magnificently. Her voice is clear, powerful and sympathetic and she sings with a fine sense of dramatic values. At the next regular concert of the orchestra, on January 29, Augusta Cottlow, pianist, will be soloist.

An interesting concert recently at the New Plymouth Congregational Church was

under the direction of Mrs. Sylvia Ware Ireland. The program was presented by Eva Lacy, soprano; Mrs. E. E. Simpson, soprano; Myrna Jack, violinist; Charles A. Case, tenor; Hardis Lossius, pianist, and Mrs. Ireland, soprano.

Irving M. Glen, dean of music at the University of Washington, assisted by Mrs. Bruch, soprano, and Romayne Hunkins, pianist, gave a lecture on Verdi's "Otello" for the Ladies' Musical Club, December 11.

C. P.

FÊTED IN LONDON

Legrand Howland and Edna Marione Soon to Make American Tour

LONDON, Dec. 15.—Legrand Howland, the American grand opera composer, with Edna Marione, the young opera singer, known to Philadelphia and New York as Mrs. Emery-Jones, have been exceptionally well treated by London during the last week, previous to their departure for America on a concert trip that will extend from New York to the Pacific Coast.

More than two hundred attended the reception given to introduce them by Mrs. Desmond Dean and Mrs. Samuel Lewis at the American Women's Club on Friday afternoon last. Among the well-known persons present was the Countess Arnim, author of "Elizabeth and Her German Garden"; Lady Troubridge, Earl and Countess Russell, Rudolph Besier, the poet and writer whose play "Don" made such a success at the New Theatre, New York; W. Somerset Maugham, the playwright; Desmond Chapman Huston, Madge McIntosh, Rosina Filippi, Chevalier and Mme. Albanesi, Mrs. F. A. Ronald, Princess Alice of Monaco, Mr. and Mrs. Granville Barker, Frederic Harrison, manager of the Haymarket Theater; Lewis Hind, H. W. Nevins, the war correspondent, and others. On Sunday the Princess of Monaco gave a luncheon to the composer and singer. The same afternoon Mrs. F. A. Ronalds had Mr. Howland and his singers repeat the program used by them at the American Women's Club at a Sunday musical.

Mr. Howland will return in the early Spring to look after the production of his grand opera, "Sarrona."

A Newark Concert of Merit

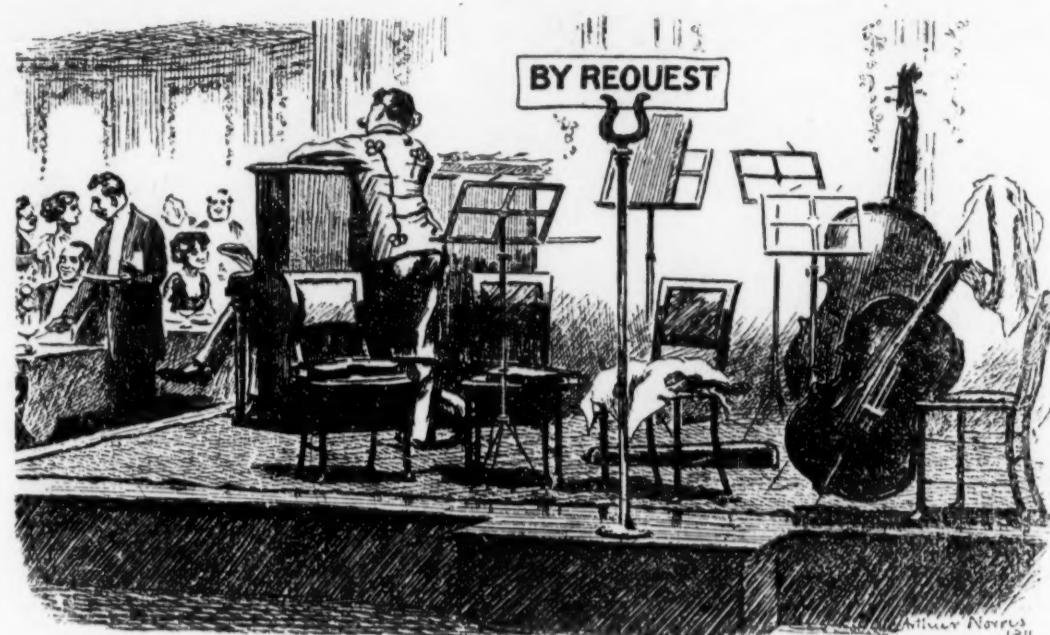
NEWARK, N. J., Dec. 22.—One of the most enjoyable concerts ever given at the Elliott Street School Auditorium was heard Friday evening by a very large assemblage. The artists taking part were Mme. Rosa Linde, contralto; Carrie Hirschman, pianist, and Leon Rice, tenor. Mme. Linde, whose voice still holds much of its former fullness and warmth, drew forth applause by her artistic singing of Verdi's "O Don Fatale" aria, Chadwick's "Danza" and Helmund's "Whisperings." A most forceful and broad performance was given by Miss Hirschman, whose sterling playing worked the audience into a state which demanded satisfaction in several encores. Mr. Rice's singing was delightful. He disclosed a voice fresh and clear in quality, with interpretative resources fully adequate to express the varied content of his selections.

C. H.

The Orchestra and the Union

[W. J. Henderson in New York Sun.]

The visit of the Theodore Thomas Orchestra of Chicago was interesting. It would be still more interesting to many New Yorkers to have a convention of symphonic orchestras from various parts of the country. But of course such a thing is not possible. Just what the union might invent in order to make it cost more no



To those who believe in signs the above illustration will have peculiar significance. The brand of music which is generally delivered by café orchestras makes one wish that the "by request" sign were hung as it is here, for an intermission.

IT IS TO LAUGH

It was the last music lesson before the Christmas holidays, and the children had been thinking more about the coming festivities than about their studies; so it had been rather unsatisfactory.

"Well, children," said the supervisor, as he was about to leave, "I wish you all a merry Christmas, and I hope that when you return after the holidays you will have more music in your heads than you have to-day."

Without a moment's hesitation came the reply from forty little urchins, "The same to you, Mr. Browning!"—Lippincott's.

* * *

"I guess I have insulted that great pian-

ist forever," said Mr. Cumrox. "But I couldn't help letting my old business training get the better of me."

"What have you done?"

"I notice that he always plays up the name of the piano he uses very conspicuously."

"Of course."

"Well, I offered to buy some good formula for a hair tonic and give him a half interest in the business."—Washington Star.

* * *

"Are you going chestnut-hunting this Fall?"

"Don't have to. I go to all the new musical comedies."—Baltimore American.

* * *

"The more I try to sing this child to sleep, the louder it yells."

"Your voice, my dear, is a Jonah—it is being swallowed by a wail."—Josh Wink.

Barrère Ensemble in Baltimore

BALTIMORE, Dec. 18.—The Barrère Ensemble presented a unique novelty at the Peabody Conservatory Friday afternoon in a concert under the direction of George Barrère, with Harold Randolph assisting artist at the piano. The audience was large and enthusiastic and the artists were recalled again and again after each number. The opening number was Mozart's Serenade in E Flat Major, which was followed by the Bach Sonata in E Flat Major for piano and flute, played by Messrs. Randolph and Barrère. This was a decided musical treat and the audience clamored for another number. The delightful concert was concluded with Debussy's "Petite Suite."

W. J. R.

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PEPITO

ARRIOLA

ECHOES OF MUSIC ABROAD

[Continued from page 11]

ure. The reason we have no use for him, her, or it, is that quality is altogether lacking, and this, I maintain, is due to bad teaching or misapplied methods."

While these remarks are not without point as applied to this country as well, the actual reverse of this comparative standard obtains here. Bad as is much of what passes for pianoforte playing among the laity of this happy land, the amateur fiddling heard in its drawing-rooms is still more ungodly.

* * *

the Milan organization has undertaken an expedition of this nature.

As for "Elektra," which has been sung in German, Italian, French, Hungarian and Bohemian, it is next to have its first performances in the English tongue. These are being organized by Ernst von Denhof, who plans a tour of Edinburgh, Glasgow, Manchester, Leeds and other Scotch and English cities. He it was who produced the complete "Ring" in Edinburgh for the first time last Winter.

* * *

LEISURELY—never with unseemly haste—does Paris get around to the noteworthy novelties produced in the outside world. "Elektra" has yet to be made known to the French capital. Now, however, moved to take the step by the box-office language that "Salomé" invariably speaks, the co-directors of the Opéra have decided that next June, months after German interest in its composer's more recent work has begun to wane, will be an opportune time to produce "Elektra." Gemma Bellincioni so pleased the other day that Mme. Broussau and Messager promptly invited her to come again when she could stay longer, in short to make the trip from Berlin again in the early Summer and create "Elektra" for Paris. This invitation Mme. Bellincioni has accepted.

To bolster up still further the Opéra's powers of attraction next Spring, it has been arranged to give two cycles of the "Ring" under Felix Weingartner's direction, as was done last June, and a series of special "Tristan" performances, with Arthur Nikisch as the guest conductor from Germany. An unwonted guest and new competitor for the operatic honors of that time of the year will be a representative company from La Scala in an Italian season at the Châtelet. It will be the first time

THOUGH not inadequately furnished with memorials of other celebrities of music, Paris, where Rossini experienced so many triumphs—as well as a good deal of abuse—can boast of no monument to the composer of "The Barber of Seville." The omission, it seems, is shortly to be rectified.

It is proposed to erect a statue to his memory in Auteuil, where is situated the Home for Poor Musicians. This institution owes its existence to the composer's generosity, he having bequeathed a sum of \$800,000 for the erection of a house wherein poor musicians could find peace and comfort in their old age. A large garden that surrounds this building is pointed to as a fitting site for the memorial. But in order to make the monument visible to the public it will be necessary to remove a portion of the wall enclosing the grounds.

* * *

ONE survivor as he is of the celebrated Joachim Quartet, whose second violin, Carl Halir and 'cellist, Robert Hausmann, reached an untimely end of their respective careers within a comparatively short time of the death of their famous leader, Emanuel Wirth, who was the viola player of the organization, has now resigned from the faculty of the Royal High School of Music in Charlottenburg-Berlin after a pedagogical career there covering thirty-four years. After his lifelong association with Joachim as a fellow-instructor and a member of his quartet, Wirth was so profoundly affected by his friend's death that he has not been able to bring himself to join any other chamber music organization or do concert work of any kind since.

J. L. H.

Operatic Star in Vaudeville

Adelaide Norwood, the operatic prima donna, made her first appearance in vaudeville in New York last Monday afternoon. Mme. Norwood has created many rôles in grand opera in English in this country. In her vaudeville act she sang several operatic selections, and ended her program with the Valkyrie cry from "Die Walküre."

Union Musicians May Seek Increase in Wages

A demand for an increase in wages is likely to be made by the Musicians' Mutual Protective Union of New York, which, if acceded to, will increase the amount paid by the Metropolitan Opera House to its orchestra by \$18,000 to \$20,000 a year. A committee has been appointed by the union, which includes Carl Hackert, Victor Herbert, William Kernood, William Somerset and Richard Schubrook, and which will confer with a committee to be appointed by

the Theatrical Managers' Association. It is reported that the proposed advance in pay to be asked for will amount to \$1 per man for each performance. Any action that the union may decide upon will not affect producing organizations and firms this season, however, as the present scale of wages remains in force until next July.

NIGHT SCHOOLS OF MUSIC

Chicago College Example to Be Followed by Other Conservatories in That City

CHICAGO, Dec. 25.—It is quite in accord with the spirit and demand of the time that night schools of music be established, as many ambitious pupils, who are employed during the day might not otherwise obtain the advantage of an education. The Chicago Musical College has found the night school to be one of the most successful innovations ever made in that institution. Effort has been made to have the best and most enthusiastic members of the faculty do duty at these evening periods.

It is understood that several downtown schools and in the suburbs have vigorously taken up this idea of night classes in music.

C. E. N.

Musical Appreciation in North and South America, as Bauer Sees It

"I believe that more people go to the concert hall purely for the love of music in America than in any other country," declared Harold Bauer in a recent interview. "Consequently I would rather play in America than in Europe or South America. But in the latter country there are many pleasing features. I make the trip there for two months in the two cities of San Paulo and Rio Janeiro, playing about six times in each city. I like it better than Argentine. Say what you will, things are more commercial at Buenos Ayres. It is popularly supposed that conditions there are similar to those in the United States. People have wealth and are supposed to be reaching out for culture. That's true of the Yankee. Money and business in the Argentine. In Brazil there is remaining the culture of the Old World. And it tells. They've been attending concerts for centuries and they know what is what."

"Reviewing" the Opera

A musical critic was busy grinding out his "review" of an opera that had been produced for the first time this season at the Metropolitan. He had a file of the newspaper a year old before him when his friend, the Cynic, a newspaper man working in the same office, passed. The Cynic looked over his shoulder, saw the file, and said:

"Well, old chap, they don't remember more than a year, do they?"—*New York Telegraph*.

SEATTLE CHORAL CONCERT

Male Glee Club Gives Performance of Much Merit

SEATTLE, Dec. 16.—One of the most successful musical events of the season was the concert of the Seattle Male Glee Club at the Metropolitan Theater on Wednesday evening. The program included "King Olaf's Christmas," Dudley Buck; "Stars of the Summer Night," Harker; "De Cappah Moon," Shelley; "Italian Sallad," Gennee; "Come Where My Love Lies Dreaming," Foster, and "At Twilight," Madden. The chorus of forty-five is made up of splendid voices and gives evidence of excellent training at the hands of Claude Madden, the director. Sylvia Blackston, the Australian contralto, who was the assisting soloist, sang herself into favor through the charming quality of her voice. Her numbers were: Recitative and aria, "Che Faro," Gluck; "Si mes vers," Hahn; "Southern Song," Ronald; "Arabian Slumber Song," Schönberg, and "Boat Song," Harriet Ware. A large audience turned out for the concert and was demonstrative in applause.

On the same evening the Donner Trio was heard in an excellent program at the Unitarian Church. The Trio, composed of Max Donner, violin; Max Steindel, 'cello, and Romayne Hunkins, piano, fills the long-felt want in this city for a permanent chamber music organization.

C. P.

City Noises and the Art of Music

[Agnes Gordon Hogan in *Philadelphia Record*.]

The noises of a great city are destructive of the musical and melodic sense and, therefore, are a powerful hindrance to the development and growth of the art of music in our great cities. Hence the modification of city noises is quite as important in the interests of art as are the interests of comfort and health. It is a subject at any rate well worth attention and study. The very weariness produced by the noises of a great city is quite sufficient to persuade the most skeptical that cities as now conducted are the most unfavorable places imaginable for the growth of musical art.

Eddy Brown, the Indianapolis violinist, has been winning further concert honors in Germany.



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IN THE REALM OF LIGHT OPERA

Reginald DeKoven's "The Wedding Trip" Told in Real Operatic Language—"Modest Suzanne" to Make Her Bow Monday Night—"Jacinta" Coming to New York

By WALTER VAUGHAN

"THE WEDDING TRIP," Reginald DeKoven's latest comic opera, had its first New York presentation on Monday night at the Broadway Theater, where it was received with much enthusiasm.

While the new production may not be another "Robin Hood" Mr. DeKoven has supplied a score that has the melody, the charm and the pleasing harmonies that are to be expected of that composer at his best, and "The Wedding Trip" represents very nearly his best. Although designated as "opera bouffe" its music really is entitled to more serious consideration. All of the musical numbers advance the story and plot and there are no "interpolations" to cheapen the score or break up the action, which moves in a natural manner from the rise of the curtain to the end of the performance.

There are few solos or separate numbers in the opera, the entire first act is composed of concerted numbers which follow each other in an almost unbroken stream of melody and in this Mr. DeKoven has shown his true musicianship.

The story of the opera has to do with a young bridal couple who are separated immediately after the wedding service and owing to the bridegroom having a twin brother who closely resembles him, although vastly different in temperament, many amusing complications arise.

John McCluskey, as the young bridegroom, did much with a part which allowed of little variety in acting and sang exceptionally well.

Christine Nielson sang and acted the rôle of the pretty bride delightfully and Arthur Cunningham, Dorothy Jardon and Edward Martindale in minor rôles were good.

* * *

A. H. WOODS will present next Monday night at the Liberty Theater "Modest Suzanne," the American adaptation of another Viennese operetta which has been in vogue in Berlin, Vienna and Paris. As "Die Keusche Suzanne" it has been sung in nearly every city of continental Europe and has won great popularity.

The American adaptation has been made by Harry B. and Robert B. Smith from the German book of Georg Okonkowsky and the score is by Jean Gilbert, one of Europe's "waltz kings." There is a fine waltz theme in the play and the story is romantic with a more logical and interesting plot than is usual in plays of the Viennese mode.

Briefly the story of the play is that of a scientist with a theory on heredity which has gained him a place in the French Academy. The subject is taken so seriously by him that he attempts to make every one conform to his favorite theories, including his own son and daughter, whom he believes to be exceptionally quiet and domestic. He is at a loss to account for this, as he knows himself at heart to be devoted to the gayer sides of life. In the development of the play some of his illusions are completely shattered and his favorite theories proven faulty.

Sallie Fisher will be the featured member of the large cast, which includes Harriet Burt, Florence Martin, Corrine Uzzell, Stanley Forde, Lawrence Wheat, Arthur Stanford, Ernest Torrence and other artists of note.

Mr. Woods has given the piece an elaborate production and in the principal cities of the East where it has been seen an enthusiastic reception has been accorded it.

* * *

THE German-American Opera Company, formed from the principal singers of the Vienna organization which has been appearing at the Irving Place Theater, be-



Sallie Fisher, Who Will Star in the New Viennese Opera, "Modest Suzanne"

gan a season of German light opera at Weber's Theater on Monday of this week and were greeted by a large and enthusiastic audience.

The piece selected for the first offering was Oscar Straus's "Waltz Dream," an operetta which enjoyed a long vogue in Europe, but which failed to score in its Americanized form when presented at the Broadway Theater some two years ago. That the piece suffered greatly in the adaptation was apparent when one witnessed the German production as given at Weber's. The operetta is really charming and should run for weeks at this little playhouse.

The company includes Greta Meyer, Wilma Conti, Auguste Richter, Grete Alberti and Carl Lamberg.

* * *

"JACINTA," the new *opéra comique* recently produced by John T. Cort, is now appearing in Philadelphia, where it has scored a decided success and will remain until late in January, when it will be brought into New York for a run.

Although presented as a light musical production, the score of "Jacinta" verges on grand opera, especially in the second act. It is beautifully orchestrated and under the efficient direction of Hugo Frey all of the opera's beauties are brought out.

Mr. Woods has given the piece an elaborate



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Among the singers who scored individual successes in the piece were Anna Bussert in the title rôle, Carrie Reynolds, Will Phillips and Thomas Hadaway.

* * *

FOLLOWING the engagement of "Peggy" at the Casino—providing that this piece endures another three weeks—the Shuberts will present at that house Franz Lehár's new comic opera, "The Man With Three Wives," a piece which has met with considerable success abroad. The production is now in rehearsal and will have its première in Detroit on January 8.

* * *

FRITZI SCHEFF has concluded her road tour in Victor Herbert's light opera "The Duchess" and has returned to New York. Next week she will begin rehearsals for a new musical production in which she will soon play a metropolitan engagement. The failure of this piece comes in the nature of a surprise to the many admirers of Victor Herbert, as it is generally admitted that in "The Duchess" he supplied Miss Scheff with a score of exceptional merit, containing a number of his most charming melodies.

* * *

"THE QUAKER GIRL," with Clifton Crawford and Ina Claire, bids fair to have the longest run of the season among the musical pieces produced this year. Notwithstanding the usual slump in the theaters around the holidays it was scarcely noticeable at the Park Theater, where this clever light opera is running. All future bookings for the theater have been canceled and it is predicted that the piece will last the entire season.

First of Free Concert Series

The first of the series of nine orchestral concerts to be given free to the public under the auspices of the music department of the Normal School of New York, with the co-operation of the Board of Education, will take place at the college Sunday evening, December 31, with Mme. Schumann-Heink as soloist and the following program:

Symphony No. 8, Beethoven; Aria, "Samson and Delilah," Saint-Saëns, Mme. Schumann-Heink; Opening third act, "Meistersinger," Wagner; Group of Songs, Mme. Schumann-Heink; Vorspiel, "Meistersinger," Wagner.

Max Reger has received the large gold medal for Art and Science from the Duke of Anhalt.

PAULIST CHORISTERS
IN CHICAGO CONCERT

Excellent Tone Production a Feature of
Chorus Directed by the Rev.
William J. Finn

CHICAGO, Dec. 25.—The Paulist Choristers of Chicago, one hundred strong, opened their sixth season last Monday evening in Orchestra Hall, under the direction of Rev. William J. Finn, accompanied by the Theodore Thomas Orchestra and Walter Keller, organist. The concert was well attended. Both the soloists and the work of the chorus were well received.

The features that distinguish the work of this body are the elegance of tone production and the pianissimo effects. The orchestra opened with Abbé Liszt's legend, "St. Francis's Sermon to the Birds." The chorus was heard in Grieg's "Ave Maris Stella," and Arensky's Lullaby, which served admirably to show their vocal tone color.

Two Chansons of Francois Gevaert, "The Bagpipe Carol," and "The Three Magi Kings," were exceedingly well done, and the cantata, "La Nuit," sung in French with a musical setting by Saint-Saëns, received its first performance in this city. It is highly polished in all of its details and is a model of fine workmanship. The soprano rôle was sung by Master Harcourt Browne in a praiseworthy manner. The final feature of the evening was George W. Chadwick's Cantata, "Noël," a work well orchestrated, of rather academic style, and with varying merits as to the value of the solos. The soloists were Master William Nicely, mezzo-soprano, Walter Curran, tenor, and William A. Willott, baritone. It remained for this last-named gentleman to make the most pronounced impression of the evening, both for voice and method. C. E. N.

Wonder Child of Song Coming to America

LONDON, Dec. 23.—Marjorie Dennis, a twelve-year-old "wonder-child" and a potential prima donna, will set sail for America early in January. When the young Miss Dennis made her début a year ago she astonished critics by the unforced power and purity of her voice, and since then her abilities have advanced and ripened. She does not share any of the abnormal precocities of the "infant phenomenon," but is rather a natural, hearty, healthy child.

"Simply wonderful. I have never heard such playing by a trio."—William Armstrong in the Chicago *Inter-Ocean*.

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KATHARINE GOODSON

ALMA GLUCK SOLOIST WITH THE MOZART SOCIETY

BEFORE an audience that overflowed into the corridors of the Hotel Astor ballroom the New York Mozart Society, with Arthur Claassen as conductor, gave its first private concert of the season on December 20. Assisting this women's chorus were Alma Gluck and Avery Belvor as the soloists, Charles Gilbert Spross at the piano and organ, and a large orchestra under Mr. Claassen's direction.

With delicate phrasing the chorus rendered Schumann's "Die Lotos Blume" and then the "Maiden's Wish" of Chopin, in which the sopranos and altos were played against each other with a splendid antiphonal effect.

Appropriate to the name of this society Mme. Gluck had chosen for her first number an aria from Mozart's "Il Seraglio," and in its polished phrases one realized anew the beauty of her bell-like tones. As an encore she sang Ardit's waltz song, "Parla."

In the undulating rhythm of Saar's "Gondoliera," played con sordino by the string orchestra, a pleasing violin obbligato by Maurice Kaufman added greatly to the effect of the barcarolle. "The Dance of the Fays" followed, but the chorus achieved its biggest results in Max Bruch's setting of Sir Walter Scott's poem of "Fair Ellen." This work was originally written for mixed chorus, but Max Spicker has made a new arrangement for women's voices which was performed for the first time on this occasion. The solo parts of this dramatic offering were sustained by Mme.

Gluck and Mr. Belvor. The chorus rose to the climax of the work with surprising power, so that one scarcely noticed the absence of virility which is necessarily lacking in women's choruses.

As a tribute to the Liszt centenary and as a concession to popular taste Mr. Claassen opened Part II with the Second Rhapsodie, which was so applauded that Gillett's "Babilage" had to be played as an encore. An example of free legato singing was the "Eastern Song," by Mabel W. Daniels, succeeded by Mr. Belvor's aria from Verdi's "Un Ballo in Maschera," together with an encore in lighter vein.

The feature of the second part was naturally Mme. Gluck's group of songs, which opened with the French song, "Psyche," showing some of the prima donna's mezzo soprano tones. The Claassen lied, "Ganz im Geheimen," closing with a tender pianissimo, and the English song, "Asleep," appealed strongly to her hearers. And then the singer introduced a novelty, "Come Down, Laughing Streamlet," dedicated to Mme. Gluck by its composer, Mr. Spross, and sung for the first time in public, with the composer at the piano. In this number the versatile writer has an excellent song for Mme. Gluck, as she interprets with great sprightliness the tripping movement of the first stanza, then the smooth flowing motion of the stream as it becomes a river, and the return to the rippling movement at the close.

For a closing selection the chorus sang the Johann Strauss waltz, "By the Beautiful Blue Danube."

all rendered in a manner that won the artist's admirers completely. Among the other encores during the program there was the "Banjo Song," Sidney Homer, and "Ein Ton," P. Cornelius. "Guinevere," music by Heniot Levy, was recited in splendid style, to the playing of Harry Gilbert. The latter also pleased the audience with two piano solos.

The San Francisco Choral Society, under the direction of Paul Steindorff, gave its sixth concert on Friday evening at the Y. M. C. A. Auditorium. A large audience was afforded much pleasure by the singing of the chorus in an excellent program. The soloists were Ella M. Atkinson, soprano; Lowell M. Redfield, baritone, and Jeanne Eleanor Jenks, violinist. William Goodrum was the accompanist for the club.

R. S.

OMAHA VIOLINIST SCORES

Karul Havlicek Displays Marked Ability in Exacting Program

OMAHA, Dec. 22.—On Thursday evening was heard a youth who has fulfilled the great promise which he gave some years ago in this, his native city. Karul Havlicek, violinist, played a program of violin music which would have taxed the abilities of any finished artist and he proved himself fully equal to all the exigencies of the occasion. He gave the "Symphonie Espagnole" of Lalo a musicianly and artistic interpretation, and exhibited a technic equal to all demands and temperament in abundance, tempered by intelligence. He was assisted at the piano by Mme. Borghum, who played all the accompaniments in her usual musicianly manner.

Louise Ormsby, soprano, who has come to be known here for her voice of beautiful quality and for work of exquisite finish, sang a group of Brahms and one of English songs.

The Apollo Club, Frederic C. Friemantel conductor, gave its first concert of the season Tuesday evening. The organization comprises some fifty male voices, and under its able director accomplishes admirable results. There are many excellent voices among the members, several of whom were heard in solos. Addison Mould, Charles Gardner, Harry Disbrow and Maynard Swartz aroused much enthusiasm, as did also Zoe M. Fries, soprano, and Agnes M. Wickham, contralto, assisting in the song cycle "In Fairyland," which was presented for the first time in Omaha. Mrs. Friemantel and Nancy Cunningham rendered valuable service as accompanists.

E. L. W.

Tertius Noble, organist of York Minster, whose sacred choral works are well known in this country, has written a comic opera entitled "Killibergs."

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Florence Mulford's Pupils Form Quartet

Four of Florence Mulford's pupils have formed a quartet, known as the Florence Quartet, which made its first appearance in Wallace Hall, Newark, on Wednesday evening, December 13. The quartet gave Liza Lehmann's "In a Persian Garden" with marked success. Assisting them on this occasion was Annie Louise David, the harpist, whose numbers were "Nocturne," Hasselman; "Spanish Dance," Ledeschi; "Gondoliera," Zabel; and "Fantasie," Zabel. The members of the Quartet are Mildred Ross, soprano; Mrs. Jay Ten Eyck, contralto; Robert Bartholomew, tenor, and Malcolm Corlies, bass.

Another of Mme. Mulford's pupils, Mabel Sauer, who won praise by her rendering of "Elsa's Dream" at the pupils' recital last year, is filling a series of concert engagements in the South.

* * *

Sanchez Pupil's Success in Coloratura

In the first concert in the fourteenth season of the Chaminade Club, of Brooklyn, reviewed in last week's MUSICAL AMERICA, there were at least two events in connection with the program that carried the concert out of the usual course. Of these one was the first appearance in these concerts of the Richardson-Kuster Trio; the other the singing of Alice Ralph, a young Brooklyn soprano, who has come rapidly to the front, especially as a coloratura. Miss Ralph sang with ease and beauty of tone the difficult "Caro Nome" from "Rigoletto." She took the high notes like an experienced opera singer and her sustained power was such that the audience fairly compelled her to sing it again. Her first encore was R. Huntington Woodman's "Birthday" song; after returning three times she had to respond to another encore. It is remarkable that this young girl who has come so rapidly to the front has never studied abroad. The only teacher with whom she has studied in New York is Carlos N. Sanchez, the specialist in voice placing.

* * *

Mrs. Virgil Returns from Tour

Mrs. A. M. Virgil, director of the Virgil Piano School, has returned from a successful tour with her talented young pupil, Lucille Oliver. The young pianist gave recitals in Wheeling, W. Va., Pittsburgh, Washington, D. C., and Erie, Pa., and in Buffalo, Attica and Troy, N. Y. Their reception was cordial and the interest shown in the work of the school most gratifying.

At the regular Friday afternoon recital of the school, open to the public, the following program was played:

"Dragon Flies," Bartlett; Edna Blanchard; "May, Lovely May," Schumann; Miss Vredenburg; Prelude No. 6, Chopin; Margaret Rhoades; "Romance," Blazewics; "En courant," Godard; Dorothy Wilson; "Scotch Poem," MacDowell; Thelma Ries; Etudes in E Major and B Minor, MacDowell; Gwendolen Rees; "Consolation," in B Flat, Liszt; Edna Pickett; "Wandering Iceberg," "1620," "Starlight," "To the Sea," MacDowell; Edith Woelfler.

CLEVELAND'S "MESSIAH"

Harmonic Club's Spirited Performance—Visit from Detroit Quartet

CLEVELAND, Dec. 23.—The Christmas season was ushered in with reverent mood, as the Harmonic Club sang the "Messiah" at Keith's Hippodrome last Sunday afternoon. This is now an annual event, thanks to J. Powell Jones and his enthusiastic body of singers. Never have the stately old choruses had a more dignified and yet spirited rendition in this city. The big, full tone of the tenors added much to the quality of the choral sonority.

The soloists were Mrs. Lucile Tewksbury and Jennie Johnson, of Chicago; Edward Strong and Clifford Cairns, of New York. Mrs. Tewksbury's second appearance in this oratorio deepened the favorable impression made last year by this favorite oratorio soprano. Miss Johnson also found much favor with the audience. Edward Strong has a smooth, big tone, while Clifford Cairns is the possessor of many fine qualities.

On Tuesday afternoon, before the Fortnightly Club, the Detroit String Quartet made its first appearance in this city. Its members are Edmond Lichtenstein and George Pierrot, violins; Henri Matheys, viola, and Elsa Ruegger, cellist and bright, particular star of the organization. The program, including the Beethoven Quartet, op. 59, No. 1, and a new quartet by Mouquet, was one of highly finished execution. Mme. Ruegger played a solo number, Locatelli's Sonata in D Minor, with consummate beauty of tone and technic. A. B.

**KITTY CHEATHAM'S
HOLIDAY MATINÉE**

Novelties Add to Interest of Characteristically Charming Performance

Kitty Cheatham gave the first of a pair of holiday matinées in New York at the Lyceum Theater last Tuesday afternoon. The audience, more than half of which was composed of children, filled every available seat in the house, and would undoubtedly have been larger had the theater been able to accommodate more. As usual the stage was charmingly decorated, though on this occasion it looked even more picturesque than at previous recitals. The house was completely darkened before the rise of the curtain, after which a number of prettily decorated Christmas trees on the stage were suddenly illuminated, one after the other, as if by magic.

Miss Cheatham's programs, while containing some of the features without which none of her recitals would be complete, had also a number of novelties. Among these were a prologue, "Christmas," by Kenneth Graham; Niedlinger's charming "Christmas Question"—with a dainty bell accompaniment—Jacqueline Hendrick's "Some Inquisitive Fairies"; Frederick Norton's "Seagull and the Crow"; Niedlinger's "The Desert"; Tolstoi's poetic tale, "Where Love Is There Christ Is," and a number of other such matters. Miss Cheatham's search for novelties is indefatigable and she has a positive genius for running across things that are worth while. There is no other, moreover, who can do with them just what she can. Few in her audiences realize the difficulty involved in finding the materials with which she moves them to laughter or tears.

It would require far more space than is at present available to do anything like justice to Miss Cheatham's art as it revealed itself again last Tuesday. The "Seagull and the Crow," the "Musical Grasshoppers," the "Thyme and Lavender Songs," the "Desert" and the old negro tales were all exquisitely numerous as she sang or said them. Miss Cheatham can make her audience laugh if she so wishes, by merely looking at them with one of those delightful comic expressions of which she is past mistress.

The Tolstoi story proved a worthy successor to the lovely allegories which this absolutely unique artist has told in past years and her simplicity of expression in delivering it added trebly to its eloquence. For this and for everything else the audience applauded her to the echo and recalled her to the stage after each division of the program. There cannot be the slightest question of her absolute supremacy in this field she has made her own. Flora MacDonald played the accompaniments in as finished style as usual. H. F. P.

CINCINNATI XMAS MUSIC

Conservatory Students and Cecilian Club in Appropriate Programs

CINCINNATI, Dec. 26.—There was true Christmas spirit at the Conservatory last week, and the approach of Christmas was celebrated, as is customary at this famous institution, by the singing of Christmas carols. This beautiful ceremony was participated in Tuesday evening by the Conservatory Carol Choir and Boy-Singers under the direction of Harold Becket Gibbs. The following interesting program was given:

The Wassail Song, The Boar's Head Carol, "God Rest You Merry Gentlemen," "Good King Wenceslas," "Good Christian Men Rejoice," "A Virgin Unspotted," "The Holly and the Ivy," "The First Nowell," Traditional; "Adeste Fideles," Planesong; "See Amid the Winter Snow," Goss, 1800-1880; "Silent Night," Michael Haydn, 1737-1806; "Il Est Né Le Divin Enfant," French Traditional; "Infant so Gentle," Gascony Traditional; "The Magnificat Carol," French Traditional; "The Virgin Stills the Crying of Jesus," Joseph Barnby, 1838-1896; "There Came a Little Child to Earth," Robert Jackson, 1860; "We Three Kings of Orient," John Henry Hopkins, 1822-1900.

At the home of her parents, Mr. and Mrs. D. B. Meacham, Edith Meacham was the hostess Thursday afternoon at a reunion of the Cecilian Club. The meeting was the second of the club's season, and the program was devoted to old ballads, and had a touch of Christmas music that was most appropriate. Among the participants were Elizabeth Worthington, Marianne Clark, Edith Judkins, Mrs. Morten Carlisle, May Curtis, Dorothy Kellogg, Mrs. Province Pogue, Anna Coan, Mrs. Samuel Assur, Mrs. William D. Breed, Mrs. Henry Minett, Mrs. Morten Carlisle and Carrie Elliott. F. E. E.

**Caruso Bumps Nose,
Then Sketches Result**
*From the New York World.*

During the performance of "Tosca" at the Metropolitan last week Enrico Caruso, in the execution scene, fell heavily to the stage, bumping his nose violently. With the aid of lotions and powder he was able to reappear two days later in "Pagliacci," but in the meantime he made one of his characteristic sketches, showing what the injured member looked like.

**NEW WEINGARTNER WORK
PLAYED IN CINCINNATI**

Local Artists Give Quintet a Notable First Performance—Hoffmann's Success as Soloist

CINCINNATI, O. Dec. 23.—One of the most interesting concerts given in Cincinnati this season was presented by the Conservatory of Music in Conservatory Hall, Wednesday evening. The program, which was arranged by Theodor Bohlmann of the Conservatory faculty, was devoted to the compositions of his personal friend, Felix von Weingartner. The artists who assisted Mr. Bohlmann in this program were Bernard Sturm, violinist; Julius Sturm, cellist, of the Conservatory faculty, and Max Schulz, viola; Albin Hase, double bass; Joseph Elliott, clarinet, and Carl Wunderle, violin, members of the Cincinnati Symphony Orchestra. Another feature was the singing of John Hoffmann, tenor, and member of the Conservatory faculty.

The concert was particularly noteworthy because it marked the first performance of Weingartner's Quintet for clarinet, violin, viola, violoncello and piano, dedicated to Oscar Schubert, first clarinetist in the Berlin Royal Opera Orchestra.

The work was given a performance which could hardly be surpassed. It is doubtful if anyone in America can interpret Weingartner with such authority as Mr. Bohlmann. However, it is not likely that this composition is one which will ever become popular even with Weingartner's greatest admirers. In any event a single hearing will scarcely suffice to convince one of its beauty.

Mr. Hoffmann's songs were given most artistically. Here is a tenor who deserves wide recognition and it is gratifying to know that his splendid attainments are today more fully appreciated both in Cincinnati and elsewhere than ever before. His voice was wonderfully improved by several years' study abroad and since his return to Cincinnati, about a year ago, he has been heard many times in concert and must be considered one of the most satisfactory tenors Cincinnati has produced. F. E. E.

Kathleen Parlow's New York Recital

Kathleen Parlow, the violinist, will give her recital this year at Carnegie Hall, New York, on Thursday afternoon, January 4, at three o'clock. Her program contains three movements from Lalo's "Symphonie Espagnole," a concerto in E minor by Jules Conus (in one movement), a suite in A minor by Sinding, two Brahms-Joachim Hungarian Dances and a "Tarantelle de Concert" by Leopold Auer. Kurt Schindler will play the accompaniments.

Louise Kirkby-Lunn will begin a tour of Australia and South Africa next July

**AMERICANS WIN NEW
SUCCESSES IN ITALY**
Mrs. Bertha Cutty, Mrs. Gertrude Thomas and Evelyn Parnell
Applauded in Opera

Bureau of Musica America,
Via Pietro Verri, No. 14,
Milan, December 10, 1911.

A NEW OPERA entitled "Venezia" by Storti has been given at the Adriano Theater in Rome. This is the second time that the public has been called upon to judge this opera as it was presented not more than a year ago at the Grand Theater at Palermo. The opera reveals in its author the presence of many theatrical inclinations combined with uncommonly fine musical education and taste; but that which will mostly interest the readers is the fact that the principal part of the opera is sung by an American artist, Mrs. Bertha Cutty, who was recently mentioned in my correspondence. Mrs. Cutty is a young American artist who has already had a brilliant success in her Italian career, having been warmly applauded in several operas in a good many of our theaters, but the fact that an Italian author has chosen her to create a rôle in his opera in a test before a Roman audience, whose severity of judgment is well known, speaks well for her voice and intelligence. Not only does Mrs. Cutty possess a pretty and well trained soprano voice, but she is also endowed with rare histrionic ability.

Other American artists are reaping their part of applause at present in the Italian theaters, which is a proof that the doors of these theaters no longer represent an insurmountable barrier for foreign artists as they once did. I remember having written an article in these same pages in which I explained that young American artists could very well aim at entering the Italian career; perhaps my advice has been useful.

Mrs. Gertrude Auld Thomas—a highly gifted singer—was warmly applauded a short time ago in "Rigoletto" at Aquila in the Abruzzi. Evelyn Parnell has created a sensation at Venice where she has sung in "Traviata." Finally Mrs. Enrichetta Onelli had a triumphal reception at Reggio Calabria where she sang in "Cavalleria" and "Faust" and was enthusiastically applauded.

FRANCO FANO.

AGAIN HAMMERSTEIN SCORES

"Tales of Hoffmann" Beautifully Given—American Tenor as "Hoffmann"

LONDON, Dec. 27.—Each new performance that Oscar Hammerstein gives at his London Opera House seems to add another to his now lengthy list of triumphs. Last night the American impresario gave a delightful performance of Offenbach's "Tales of Hoffmann," with Felice Lyne a charming Olympia; Lina Cavalieri, a handsome Giulietta; Maurice Renaud a wonderful impersonator of the triple rôle of Coppelia, Dappertutto and Miracle; Victoria Fei an appealing Antonia, and Frank Pollock, the new tenor, a highly pleasing Hoffmann. Mr. Pollock was picturesque in action and displayed a most agreeable quality of voice.

Mr. Pollock is an American, thirty-three years old, and sang small rôles at both the Metropolitan and Manhattan opera houses in New York. He had previously appeared in America in concert and oratorio, and made his operatic débüt in the title rôle of "Robin Hood" with the famous Bostonians. He has sung in opera in Italy and at the Royal Opera at Stockholm.

Second Successful Concert by Portland (Ore.) Orchestra

PORLAND, ORE., Dec. 18.—The second concert by the Portland Symphony Orchestra was the greatest success achieved in Portland by a local organization. The uncertainty is now passed and Portland has an orchestra of which it may be justly proud. Carl Denton, who was elected by the orchestra to conduct the second concert, proved to be a dignified leader, and under his baton the compositions were played in a smooth and finished manner. Several recalls were insisted upon. The Beethoven overture, "Leonore" No. 3, opened the program and was given with depth and power. Following this came the Schumann Symphony, No. 1, in B Flat. The symphony took thirty minutes in performance, and throughout held the hearers spellbound.

BOSTON SEES A "MIGNON" REVIVAL

A Week Notable for First Performances at the Opera—Tetrazzini, Suffering from a Cold, Makes a "Lucia" Début—Mme. Eames in "Tosca" and "Otello"—Constantino's Extraordinary Impersonation of "Edgardo" in "Lucia."

Bureau of Musical America,
120 Boylston Street, Boston,
December 24, 1911.

THOMAS'S "Mignon," a prospective feature for two seasons of the Boston Opera répertoire, was given for the first time by that company on the afternoon of the 23rd, with Luisa Tetrazzini as *Filina* and Fely Dereyne, now of the Montreal Opera Company, as *Mignon*. The performance was one of exemplary finish and brilliance, which was the more creditable in view of the fact that at this time everything else at the Opera House is being sacrificed for the coming production of "Pelléas et Mélisande" with Mme. Maeterlinck as *Mélisande*, on January 10.

Wallace Goodrich conducted "Mignon" with unusual authority and appreciation of the pretty score. Mme. Tetrazzini was not the only star of magnitude in the cast, for both Miss Dereyne and Miss Swartz, who was the *Frederick*, supported her admirably. Miss Dereyne appeared to the utmost advantage. The rôle of *Mignon* suits her voice and her temperament perhaps more than any other in which she has appeared in this city. She sang freely and brilliantly, and made the most of the superficial emotion that Thomas injected into the music. Even the friends of Miss Dereyne were surprised by her unusual success, and she made an uncommonly effective figure, whether in her wanderer's garb or in gala attire. The others in the cast were Mr. Clément, as *Wilhelm Meister*; Leon Rothier, *Lothario*; D. Leo, *Laertes*; Gaston Barreau, *Giarno*; Pierre Letol, *Antonio*. Mr. Clément gave the finished performance which he can be counted upon to give.

On Wednesday night, the 20th, Mme. Tetrazzini sang for the first time with the Boston Opera Company. The house had been sold out days in advance, a total of 2,751 people in the seats, as many standing as the law allowed, and box office receipts, according to official statement, of \$8,500. Mme. Tetrazzini was then seriously under the weather. She had decided to sing for the sake of Mr. Russell and his public, whom she had been obliged to disappoint the week before. Her voice was not in trim in the first act, and yet she sang with finish and feeling. She and Mr. Constantino, as *Edgardo*, provided a treat which, it is almost too certain, will not soon be enjoyed again.

And the opera of "Lucia" still lives and is even outlasting its sisters of the same and of succeeding periods. Its architecture is now observed to be more solid, its florid embellishments far more in taste and an artistic and luxuriant decoration of sentiment than the majority of critics have realized in the past. Thus does time stamp things with their true value. Mme. Tetrazzini made a brave attempt in the mad scene to reach her high E-flat, just reached the tone and then had to let it go. This occurred twice.

Mr. Constantino sang with superb art. He is singularly fitted for the part, not only by his voice, but by nature, by stature and bearing. He carries himself with an incredible grace and dignity which, if the situations on the stage were less traditional and absurd, would be positively affecting. A fine figure of a man was Mr. Constantino in his Scottish garb, and a superb singer of some fine music. Donizetti, as we know now, first wrote his opera for a tenor, and Mr. Constantino must now be enrolled among the great ones who have distinguished themselves as exponents. There are few tenors to-day before the public who can take such a part with such distinction. Of the other figures on the stage that of Mr. Polese, as *Ashton*, was the most significant. He sang with praiseworthy fulness and sonority of tone, and was as polished as necessary in his demeanor.

On Monday night Mme. Emma Eames-Gogorza sang in "Tosca," her old and favorite part. There was a large house. This was a *Tosca* of Junoesque proportions, who was deeply concerned with her train, but still in many respects a noteworthy character. For one thing, and in contradistinction to nearly all the sopranos who take the part to-day, Mme. Eames regards the music as music to be sung and she endows it with perhaps a finer quality and outline than it inherently possesses. This is, in its way, very refreshing, and there were times when Mme. Eames did some bit of business that was her own and happily logical, and at the last of the second act she rose to a considerable dramatic height. Mr. Constantino was again an admirable *Cavaradossi*. Mr. Polese

was the *Scarpia*, an oily and apparently good-natured *Scarpia*, who was genial, conversational, intimately flattering in his manner and who seldom permitted the essential underlying brutality of the character to be very grimly perceived. Mr. Polese continues to improve as a singer.

On Friday night "Otello" was given for the first time this season and the performance was uncommonly good. The chief members of the cast were Giovanni Zenatello in the title rôle; Mme. Eames, as *Desdemona*; Mr. Polese, as *Iago*; Rafel

Diaz, as *Cassio*. Arnoldo Conti conducted with superlative vehemence.

As *Otello* Mr. Zenatello gave the finest performance that he has given in this rôle in Boston and assuredly one of the finest performances that he has ever given in this city. This is not a small thing. Mr. Zenatello is a trifle handicapped for this character by his relatively small stature. We are accustomed to think of *Otello* as a great man, in his physique as in his character, and operatic traditions bear out this supposition; and yet, when Mr. Zenatello sings the wonderful music, with his ringing, heroic quality of tone, he sings it with such conviction and such bigness of conception that one feels the great Moor, as in a nutshell, before him! Never had Mr. Zenatello, in one of his finest parts, drawn the character so well, so truthfully, with such a masterful grasp of his subject. Never had he been in better voice or used that voice to more advantage. If his conception was militant and dramatic, it was

also finely proportioned, wholly lacking in superfluous or extraneous effects. A just economy of means and at the same time an admirable amount of reserve force conducted to the completeness of the representation. Then Mme. Eames appeared in the rôle for which nature fits her. Her tones were a little breathy in the first and second acts and at the last, during the Ave Maria, she kept persistently about a quarter of a tone below the true pitch—a thing not necessarily her fault, for many a singer who has stood toward the back of the Boston Opera stage has done the same thing when the orchestra was playing softly, and Mme. Eames is naturally very accurate in her intonation. It remains that she added the necessary element to make the performance as a whole an engrossing pleasure. Mr. Polese was again an apparently frank and plausible *Iago*. His is an unusually intelligent and well-executed impersonation and he sang with a fine rich quality of tone.

OLIN DOWNES.

LONDON FAVORITES SAYING "FAREWELL"

Mary Cracroft and Wilhelm Bachaus Make Last Appearances Before American Tours—Tina Lerner's Recital—A Sevcik Demonstration

London Bureau of Musical America,
Crown Office Row, Inner Temple, E. C.,
December 16, 1911.

MARY CRACROFT, who will appear shortly in Canada and the United States, gave an interesting pianoforte recital this week at the *Æolian Hall*. There was a pleasing variety about her program that made one wish that more pianists would look further afield in their choice of works. Miss Cracroft has a quiet, refined style, and played some old harpsichord music of Scarlatti with evident understanding and sympathy. She exhibited a confident precision and technic in Tschaikowsky's Sonata in G Major, but her best efforts were some Debussy sketches taken from the "Children's Corner" and the "Ten Preludes." Miss Cracroft has plenty of imagination, as was evidenced by her rendering of a little sketch from the latter, entitled "What the West Wind Hath Seen." This little descriptive piece, heard for the first time in London, is full of atmospheric suggestion, and has a charm all its own. Other attractive items, all pleasingly rendered, were two Rachmaninoff preludes, Liszt-Schubert's "Erlkönig," and a concert paraphrase from the opera "Eugen Onegin."

Another of London's favorites took leave of his numerous admirers at the Queen's Hall last Saturday, when Mr. Bachaus made his last appearance prior to his forthcoming American tour. It was an especially interesting event, owing to the fact that Fritz Steinbach, the famous conductor, had been engaged to conduct the Queen's Hall Orchestra. He gave admirable support to the pianist in the "Emperor" Concerto, and secured a masterly performance from the orchestra of Brahms's C Minor Symphony, and Bach's Brandenburg Concerto in G. Mr. Bachaus also played several Chopin studies to the entire approval of his audience.

That accomplished young pianist, Tina Lerner, followed up her brilliant achievements at the London Symphony concert last week with a delightful recital on Wednesday at *Æolian Hall*. She went through her program without the slightest appearance of effort, and such pieces as Chopin's Ballade in F Minor, Liszt's "Feux Follets," and Godowsky's elaboration of Weber's "Perpetuum Mobile," all full of technical difficulties, were played with the greatest ease and correctness. Miss Lerner's tone is remarkably crisp and fresh, and her playing of Chopin's Etude in F and the Valse in A Flat was particularly satisfying.

The visit to London of the famous Professor Sevcik might almost be termed a Sevcik festival. The great teacher has brought over from Vienna six of his most advanced pupils, and launched them on a critical London audience at the Queen's Hall. Never, perhaps, has a student's concert produced such playing. Each one of them played a movement from a well-known work, and thus gave practical proof of the success of the master's methods. There was a wealth of talent among the little company of virtuosos in the making. Daisy Kennedy, a young Australian, should come to rank with the most famous women violinists. Her playing of Bruch's Scottish Fantasie was a beautiful performance in every respect. David Hochstein, who played the opening movement of the Beethoven Concerto, is an American, and he was recently awarded the Government prize of 800 kronen in connection with the "Meisterschule" of Vienna. We are to have further opportunities of judging the capabilities of these talented students as they appear at their respective recitals dur-

ing the coming week. Professor Sevcik has just stated in an interview that he has an intense admiration for the musical powers of both the English and Americans. As violinists he ranks them high above the Germans.

Only one reason could have justified the revival by Oscar Hammerstein of so moribund a work as "Lucia," and that is a desire to let Felice Lyne show what she could do in a part which has long been held a hard test of the powers of a prima donna. The result of the experiment has been to set the seal of success still more firmly on Miss Lyne's swiftly made reputation; and her *Lucia* must be set down as no less a triumph than her *Gilda*. After the way she acquitted herself in the Mad Scene, Miss Lyne has nothing to fear, and it is little wonder that she has been acclaimed by some as the Patti of the twentieth century.

With Miss Lyne, Orville Harrold, as *Edgardo*, deservedly shared the honors. He, too, gains in reputation with each performance, and some of the more dramatic moments of "Lucia"—especially that of the malediction on the *Ashton* family—gave him a fine chance of exhibiting his double talent as actor and singer. To revive "Lucia di Lammermoor" certainly seemed a daring venture on the part of Mr. Hammerstein, but so long as he has these two in the cast he may confidently look for well-filled houses and happy smiles in the box office.

As for the "Hérodiade" revival, one thing that must be said of the production is that in realism and scenic splendor it rivaled even the beauty of "Quo Vadis," and to give higher praise than that would be difficult indeed. In its seven scenes one or two, notably that of the public square in Jerusalem, stand out as very triumphs of stagecraft, and the atmosphere of Orientalism created by M. Jacques Coim must be credited with no small part in the opera's success.

KENNETH KINNINMONT.

EVAN WILLIAMS SOLOIST WITH BOSTON CHORUS

Tenor Finds Favor in All His Numbers in Apollo Club's Second Concert

BOSTON, Dec. 26.—The Apollo Club, Emil Mollenhauer, conductor, gave its second concert of the season in Jordan Hall, Tuesday evening. Evan Williams was the soloist and the program was as follows:

"Tar's Song," Hatton; "In Absence," Buck; "My Children's Prayer," Podhertsky; "The Blizzard," Cadman; "Bedouin Love Song," Foote; "Trust to Me, My Love," Gruenwald; "Here's a Health to Ain I, Lo, Dear," Margaret Ruthven Lang; "Serenade," Haydn; "Die Allmacht," Schubert, with Mr. Williams; tenor solos: "Where'er You Walk," "Total Eclipse," "Sound the Alarm," Protheroe; "Ah, Love, But a Day," Handel; "Murmuring Zephyrs," Jensen; "Spirit Song," Haydn; "Wind and Lyre," Ware.

The chorus sang with the utmost cleanliness of attack, finished phrasing, balance and variety of tone-color. Mr. Mollenhauer permits nothing short of the best obtainable, whether his forces are performing a sentimental German love-song or works by the great classic masters, or, especially, such a stirring piece as Foote's setting of the "Bedouin Love Song," which was sung with splendid zest and swing. The songs of Cadman and of Margaret Ruthven Lang also found especial favor with the audience. Mr. Williams's was a brilliant and spirited performance. He sang the great melodies of Handel with due breadth and with the warmest appreciation of their melodic and emotional content. He is a tenor who, by virtue of this warmth and unmistakable sincerity, an exceptionally musical nature and his fine vocal organ,

never fails to reach his public. He was applauded with the utmost enthusiasm and his singing and the song of Foote's were the particularly significant features of an entertaining concert.

O. D.

Seven Hundred Singers in London Miracle Play

LONDON, Dec. 23.—Professor Reinhardt's play, "The Miracle," at the Olympia, enlisted the services of seven hundred singers and musicians, who supplied the accompaniment to the wordless play. The music is by Humperdinck. The score for the dance measures and the children's chorus was most attractive and there were impressive processional marches and joyous Christmas anthems. Besides the vast number of singers there were two thousand players in mediaeval Rhineland costume.

The letters of the late Joseph Joachim as collected and edited by his son and Dr. Moser are shortly to be published in Berlin.

The Customer (trying phonograph)—"There's something wrong with these grand opera records. There's a horrible racket in each one that spoils the effect of the music."

The Demonstrator—"Ah, yes. One of our latest effects. That's the conversation in the boxes. Wonderfully realistic."—Chicago Daily News.

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IRENE REYNOLDS, Soprano.

RUDOLPHINE RADIL, Coloratura Soprano.

MARIE SAVILLE, Dramatic Soprano.

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EVAN MYLOTT, Australian Contralto.

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SEASON 1912-1913

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CHOWSKA, DR. FERY LULEK,

FELIX BERBER, IRENE SCHARRE,

JOHN MCKORMACK, LIVIO BONI,

Italian Cellist, by arrangement with Daniel Mayer, London. R. G. KNOWLES, in an Evening of "Travelaugh."

SUNDAY NIGHT, DEC. 31, AT HIP-

PODROME

NEW YEAR'S EVE

EMMA EAMES AND DE GOGORZA

POPULAR CONCERT

CHIT-CHAT OF CHICAGO MUSICIANS

A Fine New Example of the Artistic Temperament—How Mr. Dalmorès Side-Steps Damp Pavement—The "Charity Performance" Evil

Bureau of Musical America,
No. 624 South Michigan Avenue,
Chicago, December 25, 1911.

A REMARKABLE manifestation of artistic temperament tried the patience of Manager Harry Culbertson last week.

Some five months ago he made an engagement for Sibyl Sammis MacDermid, soprano, and Enrico Tramonti, the harpist, to give a concert under the direction of Holmes Cowper, who has charge of the music of Drake University, Des Moines, Ia., and as the time approached he informed Mr. Tramonti what was expected. The Saturday before the concert he informed the gentleman that he would take the train Sunday morning, or Sunday night at the latest, giving him the name of the road and enclosing a check for expenses. In the evening the artist telephoned again. Thereupon Mr. Culbertson went to his office on Sunday and again looked up the timetable, informing him in writing that he had better take the night train at the latest. By special delivery he elicited an answer from the harpist that he thought "night" meant "morning," so he had missed the train. By this time the managerial spirit was somewhat ruffled, but his resources were not exhausted, for he found that the artist, by taking a morning train, could arrive in the evening just about the time for the concert. The beautiful gold harp in the meantime had gone on by express and when Mme. MacDermid, the vocalist, arrived in the church where the concert was given she naturally expected the distinguished harpist would soon follow, but after frenzied inquiry on the part of Mr. Cowper, who was giving the concert, notifying all hotels and various cab lines as to the expected presence of his distinguished guest, the artist did not appear, and after waiting until after 9 o'clock the regular program was given reluctantly without him. Mr. Tramonti claimed that his train reached Des Moines all right, but that he could not ascertain where the said concert was to be given, so he concluded to rest quietly in his hotel and returned to Chicago the next day. This is one of the most curious vagaries of temperament recorded this season. Manager Culbertson declared that he managed a blindman and a deaf-and-dumb lecturer and neither of them had missed an engagement.

The force of habit, the care of health and the inevitable tendency to act a bit inspires most opera singers to be eternally vigilant in thought about minor matters that have little concern for the ordinary

mortal. Charles Dalmorès was recently taking his morning stroll down Michigan avenue when he happened to meet a friend, and after passing the compliments of the day commenced an admiring argument on a massive new automobile displayed in a store window at that point. He happened

picture in the edge like a remark on an etching. This week various good-natured stars of the company have distributed gifts at worthy settlements with the ignoble reward of crude pictures in the public prints, or sung at charities where the papers neglected to even mention their services. Last week some unauthorized sensationalist sent word to the various papers that one of the leading singers was to distribute gifts to the inhabitants of the monkey cage in the Lincoln Park Zoo. Certainly this was an unwarrantable liberty to take, considering the singer denied any knowledge of such aromatic distinction.

* * *

It is evident that the Chicago field is opening up in one of those ways that, according to Lord Dundreary, "No fellow can find out." As intimated in a previous paragraph, the proprietors of concert halls are getting the best of it, with fat fees in numerous recitals. The veteran impresario, F. Wright Neumann, confines his ministrations largely this season to Sunday afternoon concerts at the Studebaker, and if they were all like his successes with artistic Amato, eccentric de Pachmann, not to remark Mme. Zeisler, he could lay much flatteringunction to his soul. However, there are dark days and rainy nights, and many a hiatus in the concert business. This shrewd manager, however, counterbalances what might be lost by others, by a profit to himself, with an advertising book that atones for and overcomes the deficit that so many concert promoters continually experience.

Harry Culbertson is the newcomer in the field who has launched out vigorously with lesser-known personages of local fame. E. A. Stavrum, who managed concerts here several years ago, has again come into the field and is installed in the Whitney Opera House Sunday afternoons. It is quite natural that Messrs. Wessels and Vogeli, managers of Orchestra Hall, and the Thomas Orchestra should seek to utilize their own property to the best advantage for their stockholders, in giving concerts under their own direction Sunday afternoons, or such other open time as the regular bookings of their hall allow them. They have undeniable advantage in securing the artists that operate in connection with the orchestra for recitals, and it needs no argument to show their rights in the case. As it is, the widening concert field is expanding with rapidity that inspires alarm in the conservative. The genuine artist is no longer one man's prerogative in this city. It is a large range open to all, and the managerial aspirants seem to be more on the increase than artists to make them profit, but the manager is optimistic and smiles incredulously at the losses incident to such enterprise. The matter of concert-giving in general is far from a highly profitable proceeding. With the exception of comparatively few great stars and popular favorites, those entertainments are to be handled with great caution, or it is profitable to nobody but the proprietors of the halls, who get the rentals as the first assurance for their help to artistry.

* * *

Fritz N. Huttman, who conducts the Antoinette LeBrun Grand Opera Company,

his company, to arrange for the attendance has made it a point, during the tour of the girls on service at the big telephone booths to attend the hearings of their operas in the evening. This idea of giving the "hello" girls the advantages of studying good enunciation is in itself a clever device and should be helpful. It would appear that the telephone companies themselves might have some such instruction for their employees in order to give them better service to patrons. Manager Huttman is a philanthropist and his efforts should be liberally rewarded and approved by the telephone companies. Mme. LeBrun sums the situation up very succinctly. "We are singing grand opera in English for the same reason that you talk English in your work, so that folks will understand you. Why should we not. It is only because grand opera is so almost universally sung in some foreign language that appreciation of it is lacking in this country."

CHARLES E. NIXON.

A WOMEN'S ORCHESTRA

Increasing Membership for Washington's New Organization

WASHINGTON, D. C., Dec. 23.—The Women's Orchestra, organized by Mrs. A. M. Blair, is increasing its numbers at every meeting. While only in a formulative stage, it is composed of the city's best string musicians. It was Mrs. Blair's desire to put to some unified purpose the hidden or neglected talents of many of our women by means of an orchestra and before the season is over the organization should become a musical fixture of the National Capital. Henrich Hammer, conductor of the Washington Symphony Orchestra, and Hermann Rakeman, concert-master, have the rehearsals in charge and speak encouragingly of the work being done.

With a chorus of eighty-three voices, the special monthly musical service at the Foundry Methodist Episcopal Church presented a Handel program on Sunday last, under the direction of Sydney Lloyd Wrightson, which included a number of selections from "The Messiah." There were solos by Gertrude Reuter, who sang "He Shall Feed His Flock," and by Mr. Wrightson, who was heard in "Thus Saith the Lord," and "But Who May Abide." The organ prelude, with Walter C. Armacost at the instrument, was the Largo from "Xerxes," Handel, and the postlude was the March from "Scipio," Handel.

Heinrich Hammer has been made president of the Music Teachers' Association, which has been recently formed in the city. The plans have not yet been fully organized, but its main object is to promote better and more uniform standards of excellence among teachers of music in Washington.

W. H.

Enzor Bozzano, one of Oscar Hammerstein's bassos at the London Opera House, is an Italian count who ran away from his home to study in Paris and Milan for his career and made his débüt in Milan at the age of eighteen.

The première of Eugen d'Albert's new opera, "Die verschenkte Frau," at the Vienna Court Opera, is scheduled for January.



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MME. LUND'S RECITAL OF UNIQUE INTEREST

Soprano Follows Untrammeled Paths in Selecting Her Program of Songs

Charlotte Lund, soprano, appeared in recital at the recital hall, No. 13 East Thirty-eighth street, last Wednesday afternoon, presenting the following program:

J'ai Pleuré en Rêve; *Georges Hüe*; *Psyché*; *Paladilhe*; *Lamento*, *Duparc*; *Printemps Nouveau*, *Vidal*; *Autumn Sadness*, *La Chanson des Lavandières*, *My Desire*, *The Wedding Morn*, *Ethelbert-Nevin*; *Ariettes Oubliées*; *C'est L'Extase*, *Aquarelles*, No. 1 *Green*, *Il Pleure Dans Mon Coeur*, *Paysages Belges*, *Chevaux de Bois* (first time), *Claude Debussy*; *Lilacs*, *Rachmaninoff*; *A Dissonance*, *Borodine*; *A Legend*, *Tschaikowsky*; *Hopak*, *Moussorgsky*; *Ah, Love, But a Day*, *H. H. A. Beach*; *A Scotch Lullaby* (first time), *Cyril Scott*; *After Sunset* (new), *A Prayer to Saint Anthony of Padua* (new), *Berthold Neuer*; *The Reason* (first time), *Landon Ronald*.

Mme. Lund's program was chosen with reference to the size of the hall and the nearness of her auditors, and there was consequently a fine sense of intimacy between the listeners and artist. This, with the untrammelled compositions, made the recital one of extreme interest.

As a tribute to the American composer Mme. Lund sang four songs by Ethelbert Nevin. While these songs may not sound the most profound depths, yet they are melodically beautiful and offer a grateful vehicle to the singer's art. Mme. Lund made the most of these songs and was compelled to repeat the second. Equally noteworthy were the Debussy songs, some of which she had to sing a second time. They are trying compositions to perform and her success with them was a tribute to her insight and native understanding of the French style. Especially effective was her rendition of the "Paysages Belges."

In her group of modern Russian songs Mme. Lund again showed her versatility and her ability to choose compositions of interest to the audience. Though unlike the French songs these works, in their modernity, require the same understanding of spirit and style and, in rendering them, the singer demonstrated her right to be known as a recital singer of exceptional standards.

Perhaps the greatest applause was received after the songs of the last group. The audience recognized with pleasure the tribute paid to the movement for singing in English and rewarded Mme. Lund's excellent diction and distinct enunciation.



Charlotte Lund

heartily. As a singer Mme. Lund has continued the advancement so noticeable at her last New York recital and on this occasion proved herself a concert artist to be reckoned with in the recital field in this country. Edith Evans played discreet accompaniments.

PHILADELPHIA FEELS ITSELF NEGLECTED

Not Getting Enough Opera to Satisfy—A Metropolitan "Tosca"

PHILADELPHIA, Dec. 23.—We are not getting much in the way of grand opera these days, and some there are who think that Philadelphia is being sadly neglected, for in the very height of the season, when society is in the mood for entertainment and musical enthusiasts are most eager, New York and Chicago are having four, five or six performances a week, while here in Philadelphia we have but one. And now, for two weeks—the two in which occur Christmas and New Year's day—there will be none at all.

Last Tuesday evening the local Metropolitan was filled by a brilliant audience that presented a genuine "gala" appearance, the attraction being "Tosca," with Geraldine Farrar for the first time here in the title rôle, Riccardo Martin as *Cavaradossi*, and Antonio Scotti as *Scarpia*. Miss Farrar made, as was to be expected, a girlish and beautiful *Tosca*, lacking the imposing presence and tragic forcefulness of some of the other sopranos who have sung it here—notably Ternina, Eames, Fremstad, Labia and Melis—but so clever an actress that she gave to the great scene in the second act a sense of fateful realism and a significance of deep tragedy that thrilled the audience, while her impersonation throughout was marked by intelligence and admirable skill. Vocally the fair Geraldine also was satisfactory, and at times brilliant. Occasionally the music seemed slightly to overtax her voice, but on the whole its sweet quality was preserved and she sang with ease and fluency the principal aria, "Vissi d'arte." There was evident in the performance the originality of conception and attention to detail that characterize all of Miss Farrar's interpretations, and her success with the audience was pronounced. Mr. Martin made the most of his opportunities as *Tosca's* ill-fated lover, acting intelligently and singing with the resonant and sympathetic wealth of tone and the vocal skill that have made him, in Philadelphia, a real tenor "idol," whose popularity is second only to that of the supreme Caruso. The *Baron Scarpia* of Scotti was as polished and effective as ever in its suave expression of courtly villainy, and while Scotti's

PHILHARMONIC'S LISZT TRIBUTE

Conductor Stransky Presents a Program Made Up Wholly of That Composer's Works with Arthur Friedheim as Soloist

Franz Liszt was honored with a Liszt Centenary Program by the Philharmonic Society of New York, Josef Stransky, conductor, on Thursday evening, December 21, at Carnegie Hall. Very appropriately, Arthur Friedheim, perhaps the foremost champion of Liszt in the world of the piano, was the soloist. The program was made up wholly of works of Liszt, as follows:

"Die Ideale," Symphonic Poem, No. 12 (after Schiller's Poem, "The Ideals"); Concerto for Piano and Orchestra, No. 2, A Major; *Dante Symphony* (after the "Divine Comedy"), for Orchestra and Chorus of Women's Voices. 1, "Inferno," Lento; Allegro frenetico, Quasi andante; Andante amoroso; Tempo primo. 2, (a) "Purgatorio," Andante con moto; Lamentoso, Poco a poco più di moto; (b) "Magnificat."

For the symphony the orchestra was augmented by the Women's Chorus of the MacDowell Chorus, Kurt Schindler, conductor, and the organ part was played by Frank L. Sealy.

As to the "Ideale," this work has not succeeded in holding its place with the best of the symphonic poems as "Tasso" and "Les Préludes." Ideals change, and this music, with its tinge of Lisztian bombast, scarcely suggests any known ideals of the present generation. Nevertheless, Conductor Stransky got all out of it that there is in it, and made a big, broad climax at the apotheosis.

Mr. Friedheim gave a lucid and crystalline performance of the A Major Concerto, which wears better than the E Flat Major. Without, perhaps, feeling the sentimental episodes of the work as they would have been felt in the excessively romantic Weimar period, the pianist, nevertheless, presented them with delicate tone effects and carried out the more showy parts of the work with a confident bravura that was scornful of any suggestion of difficulty or effort. Mr. Friedheim has so thoroughly absorbed the piano compositions of Liszt that from the formal and architectural standpoint he always presents them clearly and convincingly. His performance was received with much enthusiasm and he was several times recalled.

The *Dante Symphony*, the chief orchestral presentation of the evening, had a performance magnificent in finish and in

voice did not have all the smoothness and rich sonority of former seasons, he sang with his customary authority.

The principal concert event of the last week was the recital given by Mlle. Julia Lindsay, from the Paris Grand Opera, at Witherspoon Hall on Thursday afternoon. Mlle. Lindsay, who recently came to Philadelphia from Paris, with the intention of "coaching" and teaching, lost all of her effects in an apartment house fire a couple of weeks ago, and Thursday's recital was arranged as a benefit for her, there being a long list of fashionable patronesses. The audience was generous in size and the oc-

sonority. Mr. Stransky is undoubtedly an enthusiastic Lisztianer, and delights in the glowing and immediately appealing emotional effects of that master, "Master" is, however, a rather strong word to apply to Liszt as a composer, even with regard to his last and most serious works, which constitute the bulwark of the faith of modern Lisztianers. Liszt undoubtedly mastered the immediate orchestral expression of the emotions which he felt, but that those emotions were of a nature to lead him on and up to a mastery of the symphonic method of presentation, with its ideal of the development of themes, cannot be readily conceded. His emotional forces and his power as a romanticist have plenty of scope in an interpretation of the "Divine Comedy." His "Inferno" suffers from the defect which characterizes the music of almost every composer who attempts a similar portrayal, namely, a failure to convincingly depict in music the nature and quality of evil. Wagner appears to have been about the only composer who has succeeded with this. At the end of the "Inferno," however, there is a fine roar from the damned that does the soul good. The passage which is to be understood as sardonic, blasphemous laughter, also stays in the memory as a striking piece of expression. The quietude of the "Purgatorio" was well expressed by Mr. Stransky, who also made the most of the "Magnificat," which exhibited the excellent work of the women of the MacDowell Chorus, resulting from their training by Mr. Schindler.

The poet has been pardoned by the world for failing in the impossible task of getting heaven expressed in words. The composer is less easily pardoned for a similar failure, for it is precisely in such ethereal and blissful expression that music is supposed to be most at home. While Liszt's management of ecclesiastical ideas is impressive, it scarcely satisfies the need of spontaneous exaltation in the expression of such a theme. As Liszt's idea of the "Divine Comedy," this symphony is magnificently interesting. As an intrinsic expression of it, there is room for discussion. Conductor Stransky's splendid work throughout was greatly appreciated.

ARTHUR FARWELL.

asion apparently a success. Mlle. Lindsay is a woman of good stage presence, having grace, "style," and the authority of manner that comes only with experience, while her voice, a soprano of fair volume and good quality, was used expressively, and at times with dramatic effect in her intelligent rendering of a number of French songs. Thaddeus Rich, concertmeister of the Philadelphia Orchestra, played several violin solos in his usual artistic style, while others who assisted on the program were Selden Miller, pianist, and Ellis Clark Hamann, accompanist.

ARTHUR L. TUBBS.

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MR. SEAGLE SINGS IN HOME OF WERLEINS

Baritone Pleases in New Orleans
Private Musicale—"Tosca" in
French at Opera House

NEW ORLEANS, Dec. 22.—Oscar Seagle, baritone, and Yves Nat, pianist, were recently heard at a private musicale given by Mr. and Mrs. Philip Werlein at their home. Mr. Seagle revealed a well-schooled baritone voice of good range which served him adequately in the selections he sang. His program was a very artistic one, and contained among other numbers Hahn's "Pay-sage," Duparc's "Chanson Triste," Chabrier's "L'Isle Heureuse" and Weber's "Sérment d'Amour." Mr. Nat's accompaniments were remarkably effective.

"Tosca" had its French *première* in this city at the French Opera House last night. Mlle. Lavarenne in the title rôle acquitted herself admirably both by her singing and her intense acting. M. Closset made an impressive *Scarpia*, and M. Bruzzi a good *Cavaradossi*.

There have been performances of "Hamlet," "La Bohème," "Faust," "Les Huguenots," "Carmen," "Thaïs," "Mignon," "Rigoletto" and "La Favorita" at the Opera House. Mlle. Korsoff, one of the very greatest light sopranos that has ever sung here, won an ovation in "Rigoletto." Mme. Fierens, who recently joined the opera forces, made her re-entrée in "La Favorita" and scored an emphatic success. This unusual artist is now filling her third engagement in this city.

Walter Goldstein, professor of piano at Newcomb College of Music, gave a recital entirely devoted to the works of Debussy. Mr. Goldstein has made a serious study of this composer, as evinced by his instructive remarks preceding each number and the scholarly manner in which he played the entire program. The recital closed with a concerted number with Gus Worms, a pianist of merit, assisting.

H. L.

The Munich Court Opera has engaged the Stuttgart tenor, Karl Erb.

THOMAS ORCHESTRA'S CHRISTMAS PROGRAM

Holiday Spirit Pervades Concert
Given by Director Stock and
His Instrumentalists.

CHICAGO, Dec. 25.—The eleventh program of the Theodore Thomas Orchestral season was significant of the Christmas spirit and the joy of Yuletide, the program reflecting eminent credit upon the taste of Director Stock. It harked back to the very foundation of things musically with a pastoreale from Bach's Christmas Oratorio, one of the big and beautiful works that age cannot stale. This was succeeded by a delightful melodic "Noël" from the Triptyque Symphonique of Jan Blockx. A composition of the same title, drawn from George W. Chadwick's Symphonic sketches, followed, and it was even more colorful and pleasing in reflecting certain phases of Christmas as it stirred the imagination of the child.

In contrast came a strange and delicate novelty, the Dance of the Angels from Wolf-Ferrari's "New Life." The studies of Beethoven and Bach have made a deep impression upon the Venetian mind and many of the ideas advanced in this strange devotional dance are essentially German.

Another leading feature was the symphonic poem, "Les Eolides," by César Franck. The solo attraction of the afternoon was a fantasia for harp by Dubois, Enrico Tramonti being the artist. The beautiful instrument, under his skillful and persuasive touch, developed a tone unusual for a harp, free from all the twang too frequently associated with it. It won the first big applause of the day and the recall of the audience was so insistent that Mr. Tramonti gave another solo unaccompanied. Following the intermission Mr. Stock and his instrumentalists gave that playful suite of Sir Edward Elgar, the "Wand of Youth," with such quaintness that the entire number was repeated. "The Little Bells" seemed to ring, "The Moths and Butterflies" fluttered in the Sunshine, "The Fountain" flashed its waters in the

sun, while the tame and wild bears cavorted and roared.

A new feature was a selection from the Caucasian sketches by Ippolitow-Ivanow. In this the viola and English horn obbligatos by Messrs. Esser and Starke were admirable. This was succeeded in turn by a delightful ball scene of Meyseder-Hellmesberger played by the violins, showing the beauty and vitality of the string section of this orchestra, which was so highly admired by the recent trip East. Director Stock gave his own modest gift in a symphonic waltz and for a spirited finale gave Tschaikowsky's Marche Slav. C. E. N.

ELSA MARSHALL'S SUCCESS

Cincinnati Soprano Appears to Advantage with Prominent Societies



Elsa Marshall, a Gifted Young Singer, Who Is Appearing with Success in Concerts

Elsa Marshall, the young Cincinnati soprano, opened her concert season with a private recital at the home of Mr. and Mrs. Norman W. Harris on Drexel Boulevard, Chicago. Her varied program of twenty songs in English, French and German was highly approved.

On December 1 Miss Marshall was the soloist with the male chorus of the Mozart Club at the Odeon, Cincinnati. In a scene and cavatina from Verdi's "Ernani" and in nine separate songs the singer won a signal recognition from the audience. Both the German and the American papers of Cincinnati have complimentary things to say of Miss Marshall's art.

Returning to Chicago Miss Marshall appeared on December 14 as the assisting artist with the Chicago Madrigal Club's mixed chorus under the direction of D. A. Clippinger. Besides an aria from Massenet's "Hérodiade," the soloist presented her groups of German and English songs, including Dvorak's "Songs My Mother Taught Me" and "The Willow," by Goring Thomas. She also sang Saar's "Lullaby" with a five-part chorus of the club. In commenting on the concert Mr. Clippinger said that he had never heard so fine a reading of Wolf's "Verborgenheit" as that of this artist.

Miss Marshall also sang before the Woman's Musical Club and the Cecilian Club, of Cincinnati. On January 2 she is to sing at the Matinée Musical Club and again in March at one of their big open meetings. On January 24 this singer will appear with the Cincinnati Symphony Orchestra in its concert at Hamilton, Ohio.

Kaiser Dignifies Strauss Opera

BERLIN, Dec. 20.—Emperor William attended a performance of Richard Strauss's "Rosenkavalier" at the Royal Opera tonight, and Richard Strauss seems to have been restored to royal favor. It was the first performance of a Strauss opera that the Kaiser had attended in many years.

SPALDING SOLOIST AGAIN IN NEW YORK

Farwell's "Domain of Hurakan" a Feature of People's Symphony Concert

Albert Spalding, the violinist, was the soloist at the season's second concert of the People's Symphony Orchestra, in Carnegie Hall, last Sunday afternoon. He played Mozart's D Major Concerto, Tschaikowsky's "Serenade Melancholique" and Saint-Saëns's "Introduction and Rondo Capriccioso," and was greeted with a flattering reception after each. Mr. Spalding played the Mozart with great charm and suavity of style and with much poetic feeling in the beautiful andante. The cadenzas he used were of his own devising and they proved to be admirable in every respect, while his delivery of them was such as to induce the audience to interrupt the music with applause. His playing of the Tschaikowsky "Serenade" was deeply moving and after the sprightly Saint-Saëns he added as an encore Handel's "Largo," in which an organ accompaniment was masterfully furnished by William C. Carl.

The orchestral program began with Haydn's E Flat Symphony, done with smoothness and grace. There was also an American number, Arthur Farwell's "Domain of Hurakan," pleasantly remembered from last year. Mr. Farwell's tone poem ought, however, to be heard oftener, for its numerous beauties do not unfold themselves in fullest measure on one or two hearings. Mr. Arens's men played it with the alternate exulting sweep and tenderness which it requires, and at the close the composer was called several times to the platform to acknowledge the hearty applause.

The concert was brought to a close with Liszt's picturesque "Battle of the Huns," in which the orchestra so signally distinguished itself at the first concert. The organ part near the close was, as on that occasion, played by Mr. Carl, who makes the most of it, and at whose hands the contrasts between organ and orchestra become in the highest degree impressive.

H. F. P.

PITTSBURGH XMAS RECITAL

Charles Heinroth Arranges Appropriate Program of Organ Music

PITTSBURGH, PA., Dec. 26.—Charles Heinroth, director of music of Carnegie Institute, who always is looking for something original and novel, gave a Christmas program at Carnegie Music Hall Saturday night on the big organ. He opened with the playing of Dethier's "Christmas" and then followed this with Otto Mailing's "The Annunciation," Max Reger's "Benedictus," Mendelssohn's First Movement of "Hymn of Praise," Bach's Pastoria Symphony from "Christmas Oratorio," Guilmant's "Two Noels"; Donvia's "Christmas Night Dream" and closed with Handel's glorious Hallelujah chorus from "The Messiah," which was brilliantly played, receiving splendid plaudits from the large audience.

Leo Ornstein Plays Own Compositions in Springfield

SPRINGFIELD, MASS., Dec. 6.—Leo Ornstein appeared in the double rôle of composer and pianist at the second orchestra rehearsal of the Springfield Symphony Orchestra last week. Mr. Ornstein played an interesting group of his own compositions, which included a nocturne, "A Paris Street Scene at Night," and a dainty piece entitled "In Modo Scarlatti." He demonstrated that he is not only a good pianist but also a clever writer for the piano. The orchestra, in its selections, showed a steady improvement over other seasons, particularly in freedom of style. Its selections were the allegro vivace from Beethoven's Symphony in F, the intermezzo from "I Pagliacci," by Leoncavallo, and the overture to "Phèdre," by Massenet. The orchestra was under the direction of Emil K. Janser. Mrs. Hazel Runge Kimball, a new Springfield singer, delighted the audience in several solos.

William C. Carl's Christmas Program

Carols taken from English, German, French and Welsh sources took the place of anthems at the services at the Old First Presbyterian Church, New York, Sunday, December 24, and Christmas day, under the direction of William C. Carl. The old English carols, "God Rest You, Merry Gentlemen," and "Good King Wenceslas," were among the Christmas day numbers. Mr. Carl is organist and choirmaster of the Old First Church.

MME.

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Lucille Stevenson, of the Cosmopolitan School, in Chicago, has returned from a fortnight's concert tour through Minnesota.

Marion Green, the basso, has returned to Chicago from a concert tour in Kansas and Iowa that has been signal success.

Mary McFie, of the Sherwood Music School, left Chicago last Monday on a recital tour through New Mexico, Texas and Oklahoma.

Selmar Jansen, of Pittsburgh, has been made instructor of music at Westminster College, New Wilmington, Pa., the mother institution of the United Presbyterian Church.

Clifford Cairns, the basso, has been engaged for the Chicago Apollo Club concert of April 1, on which occasion Brahms's "Requiem" and Grieg's "Olad Trygvasson" will be given.

Two short cantatas, "Hero and Leander" and "A Song of Thanksgiving," were sung by a chorus of high school students under the direction of Robert A. H. Clark, supervisor of music in the public schools at Westerly, R. I., recently.

James H. Wakelin, organist of the First Congregational Church of Holyoke, who recently received an offer from a church in Springfield, Mass., has decided to refuse the call, and remain at the church in Holyoke.

Arthur Olaf Andersen, of the American Conservatory, Chicago, recently delivered an interesting lecture on MacDowell before the Englewood Fortnightly Club, the vocal illustrations being furnished by his pupil, Mrs. Holmes R. Earl, soprano.

Mrs. Edith Harris Scott, contralto, and Gladys Hall, soprano, were soloists at the annual production of the "Messiah" at Wooster (O.) University, under the direction of J. Lawrence Erb. Both are Pittsburgh singers.

Esther Plumb, one of the best known contraltos in the West, who has sung a large number of return recital dates already this season and has been particularly busy in oratorio work, next month will make a Pacific Coast tour under the direction of L. E. Behymer, of Los Angeles.

Mme. Luella Chilson-Ohrmann of Chicago appeared as soloist at the first concert of the Lyric Glee Club at the Pabst Theater, in Milwaukee, on December 15. Hougaard Nielson, the Danish tenor, will be the soloist at the second concert on May 2.

Evelyn Scotney, Jeska Swartz, Howard White and Rafaelo Diaz, members of the Boston Opera Company, were the soloists at an operatic concert in Springfield, Mass., on December 19. Songs by Boehm, Brahms, Massenet, Verdi, Gounod, and Puccini were sung.

Kurt Wanieck, pianist, made his Milwaukee début last week at the first recital of the Schenuit Conservatory in Cathedral hall. He was assisted by Anthony Olinger, baritone, of great popularity in Milwaukee, who was accompanied by Mrs. Harry F. Schenuit.

Martin Miessler, pianist, and John B. Siefert, tenor, were heard in recital in Pittsburgh recently. Mr. Miessler selected works by Beethoven, Chopin, Rachmaninoff, Schubert, Mason and Kaum. Mr. Siefert sang groups of songs by Schubert, Brahms, Franz, Strauss, Mrs. H. H. A. Beach and others.

Leo Troostwyk, son of Professor and Mrs. Isidor Troostwyk, of New Haven, Conn., has returned home from a successful concert trip through the West. Hendrika Troostwyk, who has been in New York a greater part of the Winter, recently played in a concert at Scarsdale, N. Y., where she was well received.

The new pipe organ at St. George's Episcopal Church, Bridgeport, Conn., was dedicated with impressive services on December 20. Previous to the dedication cere-

mony an organ recital was given by Chester Harrison, assisted by Mrs. Arthur W. Robinson, Mrs. Thrall and Frank W. Knox, soloists.

Madge Templeton, violinist, a pupil of Jean DeBacker, will soon leave Pittsburgh for Europe to study. Miss Templeton, although she was tutored by the former member of the Pittsburgh Orchestra, is the daughter of C. L. Whiting of Seattle, Wash., a Western pioneer, and uses a violin made by her father.

Casper L. Koch, city organist of the North Side, Pittsburgh Carnegie Music Hall, had as the assisting soloist at last Sunday afternoon's concert Carl Zulauf, baritone, and George Elbert, violoncellist, the former singing Gounod's "Nazareth" and the latter playing Rodney's "A Dream of Bethlehem."

Albert Spalding, violinist; Arthur Friedheim, pianist; Leo Schulz, cellist; Reinold Werenrath, baritone, and James Stanley and the Singers' Club of fifty voices, under the direction of Thomas Stafford, figured in the program for the first of the "Saturday Nights" of the Lotos Club of New York, on December 16.

At the Mary Lyon chapel in Springfield, Mass., Prof. W. C. Hammond, organist of the Second Congregational Church of Holyoke, directed the annual concert given by the combined choirs of the college and the church. The choirs were arranged in different parts of the chapel so as to secure a splendid antiphonal effect.

Mrs. James A. Burden gave a dinner followed by music last week at No. 7 East Ninety-first street, New York, in which the artists were Alma Gluck, soprano, of the Metropolitan Opera and Efrem Zimbalist, violinist. Mme. Gluck gave some English, German and Italian songs and Mr. Zimbalist played several of the compositions of his répertoire familiar in New York.

After having been for twelve years organist and musical director at the church of the Unity, in Springfield, Mass., Arthur H. Turner will take charge of the music at Trinity Methodist Church on April 1. In addition to the regular quartet of the church Mr. Turner plans to organize a chorus choir of sixty voices and make a feature of the choral work at Trinity.

A movement is on foot at Manitowoc, Wis., to form a union of Lutheran church choirs, along lines similar to those of the various sectional sängerbunds in Wisconsin. It is proposed to hold a general meeting in Sheboygan, Wis., during the Christmas recess to organize the union and make preliminary plans for the first annual sängerfest next Summer.

In the Christmas vesper service at St. Paul's M. E. Church, Newark, at which Florence Mulford is the soloist, the special musical number was Dudley Buck's "The Coming of the King." Mme. Mulford had trained a number of her pupils for the chorus work, and in the solos and quartets she was assisted by Mildred Ross, one of her most promising pupils. J. Humbird Duffy and Frederick Wheeler.

The Cosmopolitan English Grand Opera Quartet is a new Chicago musical organization particularly strong in its enlistment: Harriett Case, soprano; Jessie Lynde-Hopkins, contralto; George A. Brewster, tenor; Dr. Carver Williams, basso, and Clarence Eidam, pianist. The quartet has a large répertoire and is prepared for song cycles and operatic work, giving scenes from the familiar operas in costume.

The Tuesday Musical Club of Pittsburgh gave a pupils' recital last Tuesday which was of extreme interest. Those who participated were: Adelaide Miller and Hilda Weger, whose offerings were much appreciated. Elsie Breese played selections by Chopin and Weber, demonstrating that she is a thorough student of music. Edith Graff, Gertrude Winter and Edna Jones also pleased those present.

A recent recital by pupils of Professor R. Richter, of Austin, Tex., contained a number of enjoyable piano, violin and vocal solos. Letha Donnelly, Margaret Clark,

Minna Rypinski, Marguerite Richter and Irma Rockwood, pupils of Professor Richter, were assisted by Arthur Raatz and Hilda Widen, studying under Mrs. H. Guest Collins and Professor G. A. Sievers, respectively.

An unexpected feature of the recent concert given at Poli's in New Haven, Conn., by the Governor's Foot Guard Band was the presentation of a gold badge set with diamonds to the leader, George A. Heyer, by the members of the band. The presentation was made by Major George T. Hewlett, who pronounced the band as without a peer in Connecticut and one of the best in New England.

The Evanston, Ill., Musical Club, under the direction of Dean Peter C. Lutkin of the Northwestern University, honored the season appropriately last week with a performance of "The Messiah," advancing Mrs. Ora N. Fletcher, a soprano who should be heard more frequently. Another assisting soloist was Rose Lutiger Gannon, whose reputation as an oratorio singer has been advancing very rapidly within the past few seasons.

The most recent of Gene Ware's Providence organ recitals was given before an audience that filled Sayles Memorial Hall, that city. The entire program was made up of Christmas music and Mr. Ware played with his usual good taste and understanding. He was assisted by Mrs. Ina F. Longfellow, soprano; Mrs. Mabel A. Hill, contralto; Desby C. Jenkins, tenor, and Robert C. Reed, basso.

To open its thirty-eighth season the Orpheus Club of Springfield, Mass., gave a successful concert in Trinity Church last week. The chief work of the evening was Whiting's "March of the Monks of Bangor," which had both piano and organ accompaniment. As soloists the club had engaged Alice Merritt Cochran, Nellie Cary Reynolds and Berrick von Norden, with Harry H. Kellogg at the organ and Henry B. Murtagh as pianist.

Maurice Goldblatt, a member of the Chicago Musical College faculty, is coming into desirable prominence of late through his compositions for the violin. His "Chants Sans Paroles" was played recently by A. B. Cerny and Francis Macmillen has promised to use several of the Goldblatt compositions on his Spring tour in Europe. He is arranging several compositions for the 'cello and in trio form to be used by Bruno Steindel.

Sig. Antonio Frosolono, who has made the music of Chicago's Illinois Theater Orchestra a distinctive artistic feature, last Thursday evening skipped a night at his post to give a second recital this season at Bradford, Ill., a return engagement booked upon the success of his last recital there with Marx E. Oberndorfer. On this occasion the violinist was assisted by Mme. Frosolono, soprano, in an interesting program that was highly approved.

The Morning Musicale of Syracuse gave its usual Christmas program on December 19, introducing a chorus of women's voices in "The Lord is My Shepherd," Schubert. Harry Vibbard and Mrs. Vibbard contributed organ solos that were effective, and the singing of "I Know That My Redeemer Liveth," Handel, by Mrs. Helen Blanding, and "My Hope is in the Everlasting," Stainer, sung by Harry Wischoon, added interest to the program.

Olive Lynda Booth will be the soprano soloist at an entertainment in aid of the Christ Child Day Nursery and Bethany House to be given on January 19 at the residence of Mrs. Spencer C. Judson, Ossining, N. Y. Her numbers will include: "The Willow," Goring Thomas; "Il Neige," Bemberg; "Midsummer Lullaby," MacDowell; "Most Wondrous It Must Be," Ries; "Nymphs and Fauns," Bemberg, and "Mit Deinen Blauen Augen," Richard Strauss.

The Marquette (Wis.) University Conservatory of Music for its second of the faculty series of recitals presented the Marquette String Quartet, composed of Ralph Rowland, first violin; Henry Winsauer, second violin; Charles Laffey, viola; and Mrs. F. C. Mayer, 'cello. This was the first appearance of the quartet and the combination proved to be especially pleasing. All are members of the Marquette conservatory faculty. The quartet was assisted by Genevieve Mullen, soprano, who also is a member of the faculty.

Under the direction of Elizabeth Westgate, organist and director, an elaborate musical service was given on Christmas Day by the vested choir of the First Presbyterian Church of Alameda, Cal. The morning service consisted of Christmas an-

thems and carols, along with organ solos by Miss Westgate including two selections from "The Messiah" and Dubois's "March of the Magi." At the evening service the feature was Horatio W. Parker's cantata, "The Holy Child," with the text by Isabella Parker.

A number of well-known society people in Pontiac, Ill., are grateful to Mr. and Mrs. Davis S. Meyers for having a theater party which comprised a whole opera house full of people to witness the performance of the Antoinette LeBrun Grand Opera Company. Most theater parties are limited to boxes or a few seats. In this instance, however, the entire house was used to entertain the friends of Mr. and Mrs. Meyers, who met them in the foyer and presented them to the ushers, who directed them to their seats.

At the presentation of the cantata "May Queen," by the York, Pa., Oratorio Society, February 6, the leading parts will be sung by Mrs. Clifton Andrews, soprano; Mildred Potter, contralto; Hobart Smock, tenor, and Dr. Merrill B. Hopkinson, baritone. Rehearsals have been started on Verdi's "Aida," which will be one of the features of the Spring festival at York. Florence Hinkle, the soprano, will be one of the soloists at the Schubert Choir's concert in York, February 1. The program will include the Hallelujah chorus from Handel's "The Messiah."

Max Fiedler and his Boston Symphony Orchestra stopped off in Springfield, Mass., last week to give the last concert of the local series. Weber's Overture to "Der Freischütz" opened the program, and Tchaikovsky's "Pathetic" symphony, Debussy's "The Afternoon of a Faun," and the patriotic symphonic poem, "Finlandia," completed the orchestral program. The soloist, Kathleen Parlow, played Max Bruch's Scottish fantasia in which she had appeared with the Boston orchestra in New York. Both soloist and orchestra made a fine impression in Springfield.

A recital by advanced pupils of Carlton Hackett, Heniot Levy, Herbert Butler and Arthur Olaf Anderson was given recently at Kimball Hall, Chicago. The vocal numbers of Christine Nelson and the Waltz song from "Romeo and Juliet," by Mazie Bridges, were interesting, likewise Grieg's Concerto in A Minor, played by Hazel Johnson. The big feature of the afternoon was a new trio, by Leo Sowerby, in D Major, played by Gertrude Steinkraus, Mr. Klein and Mr. Sowerby. These new compositions by local composers are matters of more than passing interest.

Lying in the Presbyterian Hospital, New York, suffering from a critical illness, Kenneth Fisher Bingham, twenty-seven years old, of Milwaukee, married Ethel Angela Hanks, daughter of the late Charles G. Hanks, of Brooklyn, on Saturday, December 16. Mr. Bingham, who had a high reputation in Milwaukee as a singer, arrived in New York several months ago to fill engagements. He had just completed a successful tour through some of the Western cities and Montreal and Toronto. His illness came shortly after his arrival in New York and prevented his appearance in concert here.

Hugo Bach, director of the orchestra which presents weekly programs at the municipal "pop" concerts in Milwaukee on Sunday afternoons, in the Auditorium, at the last concert solved the problem of getting proper recognition for Francis Scott Key's "The Star Spangled Banner." The famous patriotic hymn has usually been placed at the end of the program and the audience of thousands usually got up and scrambled out pell-mell, without the expected respectful pause to stand with bared head. Director Bach inserted it on the program as the last number before the intermission and more than 1,800 people at the concert stood during the entire rendition of the piece, not one making a break for the exits.

Loveland's cantata, "The New-Born King," was given under the direction of Herbert H. Cutler on the morning of December 24 in the First Baptist Church of Bridgeport, Conn. A carefully selected chorus of sixteen voices gave a finished rendition of the many fine choral passages, and the solo parts were admirably taken by the church quartet, which is composed of Ethel M. Polland, soprano; Elizabeth Spencer, contralto; Arthur N. Tinker, tenor, and Stanley N. Beans, bass. George L. Moore, tenor, assisted in the trio, "We Three Kings." D'Ambrosio's beautiful "Romance" was played effectively as a trio for violin, organ and piano, Miss Polland, pianist, and Louis B. Sammis, violinist, assisting the organist Mr. Cutler, in this and other numbers.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul—Lawrence, Mass., Jan. 3; R'chmond Hill, Jan. 11; New York, Jan. 13; Albany, Jan. 16; Lowell, Mass., Jan. 23. Bachaus, Wilhelm—Carnegie Hall, New York, Jan. 12. Barron, Henri—San Antonio, Dec. 30; Los Angeles, Cal., Jan. 5, 6, 7; Bakersfield, Cal., Jan. 9; Stockton, Jan. 11; Sacramento, Jan. 12; Oakland, Jan. 14; San Francisco, Jan. 16, 23. Bouton, Isabelle—Auburndale, Fla., Jan. 4; Gainesville, Fla., Jan. 9, 10; Barton, Fla., Jan. 11, 12; Lakeland, Fla., Jan. 18, 19. Cairns, Clifford—Albany, N. Y., Jan. 16. Cheatham, Kitty—Lyceum Theatre, New York, Jan. 2. Connell, Horatio—New York (Harvard Club), Jan. 7; Reading, Pa., Jan. 30. Dunham, Edna—Richmond, Va., Jan. 25. Faulkner, Anne Shaw—Chicago, Jan. 4; Walla Walla, Wash., Jan. 19; Seattle, Jan. 22; Bellingham, Wash., Jan. 23. Gerhardt, Elena—Carnegie Hall, New York, Jan. 9. Graham-Reardon, Mildred—New Rochelle, Jan. 23. Hackett, Charles A.—Nashua, N. H., Jan. 26. Hissem-DeMoss, Mary—Philadelphia, Jan. 22. Hudson-Alexander, Caroline—Jersey City, Jan. 16; Boston, Jan. 21; New York, Jan. 18, 23; Newark, Jan. 24. Hunt, Helen Allen—Sommerville, Mass., Jan. 6. Jomelli, Jeanne—Carnegie Hall, New York, Jan. 23. Kerns, Grace—East Orange, N. J., Jan. 26; Summit, Jan. 30; Englewood, N. J., Feb. 2. Knight, Josephine—Worcester, Jan. 4; Peacedale, R. I., Jan. 10; Lynn, Mass., Jan. 15; Lowell, Jan. 23; Providence, R. I., Feb. 7. Lamson, Gardner—Carnegie Lyceum, New York, Jan. 9. Martin, Frederic—Minneapolis, Dec. 31; Winnipeg, Can., Jan. 1, 2; Northfield, Minn., Jan. 4; Chicago, Jan. 8; Richmond Hill, L. I., Jan. 11; Glens Falls, N. Y., Jan. 15; Montclair, N. J., Jan. 19; Amherst, Mass., Jan. 25. Merrill, Leverett—Malden, Jan. 6; Boston, Jan. 25. Miller, Christine—New York City, Dec. 31 and Jan. 2; Lakewood, N. J., Jan. 5; Chicago, Jan. 15; Evanston, Jan. 16; Burlington, Ia., Jan. 17. Parlow, Kathleen—New York Recital, Carnegie Hall, Jan. 4; Pittsburgh, Jan. 8, 9; Cleveland, Jan. 10; Chicago, Jan. 12, 13; Minneapolis, Jan. 15, 16; Troy, N. Y., Jan. 18; New York, Jan. 24. Potter, Mildred—New England tour, Jan. 7 to 19; Richmond Hill, Jan. 11; New York, Jan. 13; York, Pa., Feb. 6. Reardon, George Warren—New Rochelle, Jan. 23. Riker, Franklin—New York (Hotel Astor), Jan. 30. Seagle, Oscar—Carnegie Hall, New York, Jan. 18. Strong, Edward—Newark, N. J., Dec. 31; Northfield, Minn., Jan. 17; Jersey City, Jan. 22. Szumowska, Mme.—Boston, Jan. 13, 20, 27. Townsend, Stephen—Lowell, Mass., Jan. 23. Van Hoose, Ellison—San Antonio, Dec. 30; El Paso, Jan. 1; Los Angeles, Cal., Jan. 4, 5, 6; Bakersfield, Jan. 8; Fresno, Jan. 9; Stockton, Jan. 10; Sacramento, Jan. 11; San José, Jan. 12; Oakland, Jan. 13; San Francisco, Jan. 15 to 21; Portland, Ore., Jan. 22, 23, 24; Tacoma, Wash., Jan. 25; Victoria, B. C., Jan. 26; Vancouver, B. C., Jan. 27; Seattle, Wash., Jan. 28, 29, 30, 31. Werrenath, Reinald—Brooklyn, Jan. 11; Philadelphia, Jan. 12; Wellesley, Mass., Jan. 15; Brooklyn, Jan. 19. Wells, John Barnes—New York, Jan. 7; Maine, Jan. 8 to 20; Glen Ridge, N. J., Jan. 23; Williamstown, Mass., Jan. 25; New York, Feb. 1. Wilson, Gilbert—Long Island City, Jan. 11.

Orchestras, Quartets, Choruses, Etc.
American String Quartet—Boston, Jan. 7; Montreal, Jan. 9; Boston, Jan. 29. Barrère Ensemble—Belasco Theatre, New York, Jan. 22. Boston Festival Orchestra—Lawrence, Mass., Jan. 3; Lowell, Jan. 23; Nashua, Jan. 26. Boston Symphony Orchestra—Carnegie Hall, New York, Jan. 11 and 13.



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Cincinnati Symphony Orchestra—Cincinnati, Jan. 5, 6; Pittsburgh, Jan. 9; Columbus, Jan. 10; Cincinnati, Jan. 19, 20; Dayton, Jan. 23; Hamilton, Jan. 24; Cincinnati, Jan. 28. Flonzaley Quartet—Carnegie Lyceum, New York, Jan. 8; Ann Arbor, Michigan, Jan. 22. Jacobs Quartet, Max—Hotel Astor, New York Jan. 23. Kneisel Quartet—New York, Jan. 16. Mannes Sonata Recitals—Belasco Theater, New York, Jan. 14. Minneapolis Symphony Orchestra—Minneapolis, Dec. 31. New York Philharmonic Orchestra—Carnegie Hall, New York, Jan. 4, 5, 7, 18, 19, 21, 25, 26. New York Symphony Orchestra—Century Theater, New York, Dec. 31; Jan. 7, 19, 21, 28. Philadelphia Orchestra—Philadelphia, Dec. 30. Rubinstein Club—Waldorf-Astoria, New York, Jan. 13. Russian Symphony Orchestra—Carnegie Hall, Jan. 27, 28. St. Louis Symphony Orchestra—St. Louis, Dec. 30. Schubert Quartet—Waldorf-Astoria, New York, Jan. 13; Newark, N. J., Jan. 19. Sinsheimer Quartet—Rumford Hall, New York, Jan. 16. Thomas Orchestra—Chicago, Dec. 30. Tolleson Trio—Carnegie Lyceum, New York, Jan. 30. Volpe Symphony Orchestra—Carnegie Hall, New York, Jan. 9. Young People's Symphony Concerts—Carnegie Hall, New York, Jan. 6.

JANUARY ORGAN RECITALS

Fifth Series of Free Concerts by American Guild Members in New York

The dates of the fifth series of free organ recitals, for the month of January, given under the auspices of the American Guild of Organists, in the churches of Greater New York, will be as follows:

Wednesday evening, January 3, at 8:15: H. Brooks Day, F. A. G. O., St. Luke's Church, Brooklyn, N. Y.

Tuesday evening, January 9, at 8:15: Warren R. Hedden, Mus. Bac., F. A. G. O., Church of the Incarnation, Madison Avenue and Thirty-fifth Street, Manhattan.

Thursday evening, January 11, at 8:15: Clarence Dickinson, A. G. O., St. Paul's Chapel, Columbia University (116th street), Manhattan.

Monday evening, January 15, at 8:15: Lawrence J. Munson, A. A. G. O., assisted by Mrs. Jennie Hall Buckhout, soprano, Holy Trinity Church, Lenox Avenue and 122d street, Manhattan.

Thursday evening, January 18, at 8:15: Mary Adelaide Liscom, A. A. G. O., Fourth Presbyterian Church, West End avenue and Ninety-first street, Manhattan.

Thursday evening, January 25, at 8:15: Kate Elizabeth Fox, F. A. G. O., St. Luke's Church, Convent avenue and 141st street, Manhattan.

Wednesday afternoon, January 31, at 4 P. M.: Samuel A. Baldwin, F. A. G. O., the College of the City of New York, St. Nicholas Terrace and 139th street, Manhattan.

The recitals are free to the public; no tickets required. The recital committee consists of William C. Carl, chairman; Warren R. Hedden and S. Lewis Elmer.

A GILBERTÉ SONG PROGRAM

New York Composer's Works Heard to Advantage in Pittsburgh

PITTSBURGH, PA., Dec. 22.—Hallett Gilberté, the New York composer, appeared here in recital last evening, assisted by Charlotte Guyer George, contralto, and Edgar R. Shiveley, tenor. The program, made up wholly of his compositions, read as follows:

1. (a) Singing of You, (b) Youth, (c) Spanish Serenade, (d) A Mother's Cradle Song, (e) A Frown, a Smile, Mme. George; 2. (a) The Night Has a Thousand Eyes, (b) My Lady's Mirror, (c) Serenade, (d) A Rose and a Dream, Mr. Shiveley; 3. (a) Impatience, (b) Two Roses, (c) Forever and a Day, (d) Love Lost, Mme. George; 4. (a) The Rain Drop, (b) The Bird; (c) There Little Girl, Don't Cry, (d) Cycle, "Overheard in a Garden," Mr. Gilberté; 5. (a) In Reverie, (b) Doubt Thee, (c) A Drift, (d) Night, Mme. George; 6. The Devil's Love Song, Mr. Shiveley; 7. (a) Lilacs, (b) A Toast, (c) Ah, Love But a Day, Mme. George.

Mme. George made a splendid impression, scoring heavily in "Youth" and "A Frown, A Smile," both of which she was compelled to repeat. She was also received with enthusiasm in "Ah, Love, but a Day," which she had to sing again to satisfy her hearers.

Mr. Gilberté played the accompaniments with rare artistic taste and by request sang a group of his songs. The diabolical "Devil's Love Song" won encores for Mr. Shiveley, who displayed a voice of considerable power and quality, which he used with taste.

The concert was so successful that the artists were engaged to repeat the same program at the Colonial Club in February.

Big Audience Hears Springfield Club's Christmas Concert

SPRINGFIELD, MASS., Dec. 23.—The auditorium of Trinity Church was filled to overflowing at the Tuesday Morning Musical Club's program of Christmas music on December 19. The club was assisted by Mrs. Andries Cornelisen, cellist, whose playing of Goltermann's Concerto for 'cello was so clean an exhibition of virtuosity that the audience was not satisfied

NEW POETIC DRAMA WITH MUSIC

"Victoria Amoris" a Feature of MacDowell Club's Christmas Festival—Scenes from Shakespearean Plays Enacted by Notables

The Annual Christmas Festival of the MacDowell Club of New York was held on the evening of December 19 at the Waldorf-Astoria. The festival bore striking testimony to the far-reaching power of the club, to the extent and effectiveness of its organization and to its interest in several of the arts and its presentation of them in common after the ideas set forth by Edward MacDowell.

The spectators and participants arrived shortly before nine, the latter in elaborate Shakespearean costumes of every description. The floor and the boxes were filled to overflowing, and all awaited with much expectancy the rising of the curtain on "Victoria Amoris." Frank Harold's poetic drama, with music by Courtlandt Palmer, which received its first performance on this occasion. This revealed itself as an allegory in which *The Poet*, whose time has come to depart this life, holds a colloquy with *The Muse*. There also enter the characters of *Youth, Love, Death and Time*. *The Poet*, downcast, seeks illumination and *The Muse* inspires him with beautiful thoughts of the realm beyond the veil, typified for the audience by music of chorus and instruments, which issues from the somber door of *Death*.

The music behind the scenes was conducted by Kurt Schindler and consisted of a choir of twenty-five selected voices from the MacDowell Chorus, together with David Mannes's Symphony Club of New York. The music is idealistic and atmospheric, and shows in a very convincing manner how the spoken drama may be enhanced through the power of music, if introduced with artistic purpose and discretion. William Raymond (by permission of Winthrop Ames) took the part of *The Poet*, and the parts of *The Muse, Youth, Love, Death and Time* were taken respectively by Katherine Kaelred, Grace Elliston, Ruth Vivian, Grace Reals and Pedro de Cordova.

This opening feature of the festival was followed by a series of episodes from the plays of Shakespeare. These were not excerpts from the plays, but characteristic episodes carried out largely in pantomime, with occasional songs, dances and instrumental music by players led by Van Baar.

The first of these was "A Midsummer Night's Dream," with a large cast which presented in humorous fashion *Pyramus* and *Thisbe* and their famous *Wall*, not omitting the extremely ferocious *Lion*. The "Roméo et Juliette" episode was arranged by Douglas J. Wood and its chief feature consisted of the dancing and singing of a *Pavane* by Mme. Anna Arnaud, Leontine de Ahna, C. Woodruff Rogers and Heinrich Meyn. This was followed by a *Cymbeline* episode arranged by Mrs. Allen G. Wellman with Schubert's "Hark, hark the Lark," sung by Greta Torpadie.

Mrs. Thompson Seton and Mrs. Juliet Tompkins Pottle arranged the fourth episode, which was from "As You Like It," and brought in the huntsman's song, "What

until she granted an encore. The arrangement of "Stille nacht" by F. Damrosch, sung by the chorus, unaccompanied, was perhaps the most enjoyable of the chorus selections. Mrs. Ilma Schadee Brainard, accompanied by Laura Jones, sang the Bach-Gounod "Ave Maria" and received an ovation. The program closed with the "Hallelujah" chorus from Handel's "The Messiah," with Arthur H. Turner at the organ. Other numbers were sung by Mrs. Lula M. Payne, Mrs. Sample, Mrs. Alexander and Miss Steele.

NIKISCH'S PROGRAMS

London Orchestra to Play Brahms, Beethoven and Tschaikowsky Symphonies

The London Symphony Orchestra, which is to make a twenty-one-day tour of this country, will sail for New York on March 28 and arrive April 8. Arthur Nikisch will conduct the orchestra, as already announced. The first New York concert will be given on Monday, April 12, at Carnegie Hall, and the Boston concert will follow the next evening. Then will come visits to Philadelphia, Baltimore, Pittsburgh, Cleveland and Chicago.

Mr. Nikisch has prepared three programs for the tour. The Brahms C Minor, Beethoven C Minor and Tschaikowsky Sixth symphonies will be on the list, as will also the "Leonore" Overture, No. 3, and the Overture to "Tannhäuser."

"Shall He Have that Killed the Deer?" sung by Blatchford Kavanagh and Adolphe G. Krahe.

One of the most delightful features of the evening was the dance of the children in the fifth episode, "Winter's Tale," which was arranged by Hilda Sprague-Smith. The costuming in this dance was particularly effective, due to a well-worked-out grading of the exquisite Autumnal tones of the dancers' costumes.

The summit of interest in the stage performance was reached with the appearance of Ruth St. Denis, the dancer, in the sixth episode, "Antony and Cleopatra," which was arranged by Julianne Cutting. As excellent as the dancing and dramatic work of the amateurs had been, the extraordinary beauty and perfection of Miss St. Denis's art stood forth in a most compelling manner. She danced an Egyptian dance before the royal spectators of the episode and was recalled for an encore by applause from both stage and auditorium.

The seventh and last episode, "The Taming of the Shrew," was in charge of Mr. and Mrs. Langdon Geer, Mr. and Mrs. Herbert Adams and Theodore E. Steinway and its musical feature was the singing of "The Wassail Bowl," by Earle Tuckerman, the possessor of an excellent baritone voice.

There were a number of other groups, which were costumed for a later feature, but had no part on the stage. These were "Merchant of Venice," arranged by Mrs. Ben Ali Haggan; "Hamlet," in charge of Hilda Robinson-Smith; "Much Ado About Nothing" and "Macbeth," arranged respectively by Mrs. Sanford Bissell and Katharine Rhoades; "The Tempest," arranged by Miss McCaldin, Richard F. Maynard and Ruth Vivian; and a Shakespeare group including Shakespeare, Sir Francis Bacon, Anne Hathaway, Sir Philip Sydney and contemporaries, which was arranged by Mr. and Mrs. John Alexander and Mr. and Mrs. Heinrich Meyn. There was also a "Henry V" group, a "King Lear" group and a group of "Beef Eaters."

After the conclusion of the stage performance the floor was cleared and a grand march, composed of all the groups, formed behind the stage, came forward circling the ball-room floor, the different groups finally taking places for the grand quadrille. All went through the figures of this dance with striking precision and grace, and won much applause from the spectators. After this was dancing and supper for all. Many persons of prominence in the musical and artistic life of New York were to be seen, many of them being in costume and requiring a second look for recognition.

Some of the notables were John W. Alexander, as Sir Francis Bacon; Heinrich Meyn, as Shakespeare himself; Mrs. C. Carlton Van Valkenburg as Anne Hathaway; Kurt Schindler, as Hamlet and looking the part; Robert Henri, as Snug, the Joiner, in the "Midsummer Night's Dream"; Louise Homer, as one of the ladies in "Roméo et Juliette"; Ernest Thompson Seton, as Jaques, in "As You Like It"; Mrs. Ben Ali Haggan, as a lady of Venice; Mrs. Samuel Untermyer, as the Queen of France in "Henry V"; Lewis Waller, as King Henry, and a host of others.

MUSIC SCORE BY TELEGRAPH

Every Note of "The Opera Ball" Sent Successfully Over Wires

TORONTO, Dec. 26.—The music score of the operetta, "The Opera Ball," was transmitted by telegraph from New York to Toronto on Christmas day, note by note, giving to telegraphy its first opportunity for doing a work of this nature and at the same time saving the day for the producers, who had lost the score. When the orchestra assembled for rehearsal on Christmas morning the score could not be found, and visions of fading holiday profits, to say nothing of prospective damage suits for breach of contract, surged through the brain of the manager of the company. To obtain a duplicate score from New York in time for the opening performance was out of the question and then the thought of the telegraph serving as a medium presented itself and within an hour over the wires came clicking each separate note of the score.

Josiah Zuro, conductor of the company, sat at the elbow of the telegraph operator arranging the composition as the messages were received. The task was finished in time to raise the curtain for the first performance and the score was played by violins with piano accompaniment.

A complete duplicate score was sent from New York and reached the company in time for its second performance.

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